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PRINCIPAL MEMBERS OF
Stockwell Company
Columbia Theatre
San Francisco, Cal.

AS YOU LIKE IT.

THE managers of theatres are complaining that there are fewer combinations going out next season than ever before, and that, in fact, there are hardly enough to go round. A well-known circuit manager said last week: "There is lots of open time offered on all sides; the managers can't get hold of enough companies. I don't see why attractions should be scarce, for, in my opinion, the coming season will prove the best we have had since the late financial crisis. Now is the time to go out and make money on the road."

Dainty little Grace Sherwood, the soubrette, who went to London some weeks ago with the avowed determination of staying abroad and making her way on the English stage, has returned to New York. She confesses that she was homesick and forlorn in foreign lands. She did not play in London because nothing suitable presented itself and she deemed it wiser to return here in time for the opening of the American season. Julia Arthur, it is true, and a few other of our actresses have managed to secure a foothold in London, but their cases are exceptional. Most of the pilgrims who start from here thinking to find the British metropolis full of tempting offers meet with the same experience that Miss Sherwood had.

I have just read Stanley Weyman's fascinating romance, "The House of the Wolf," a dramatization of which Richard Mansfield purposes doing next season. It is not easy to understand the scheme of adaptation to stage purposes unless the piece is to be divided into a number of tableaux, for the scenes of action change rapidly. The story, as probably every one knows, is laid in Paris at the time of the Massacre of St. Bartholomew. Raoul de Mar, Vidame de Beziers, otherwise known as The Wolf—which of course Mr. Mansfield will play—is one of the Catholic murderers on that historical day. He is described in the book as follows:

"To this day I shake at the thought of him. It was not so much his height and bulk, though he was so big that the clippings pointed, fashion of his beard seemed on him incongruous and effeminate; nor so much the sinister glance of his grey eyes—he had a slight cast in them; nor the grim suavity of his manner, and the harsh, threatening voice that permitted of no disguise. It was the sum of these things, the great brutal presence of the man—that was overpowering—that made the great father and the poor crouch. And then his reputation! Though we knew little of the world's wickedness, all we did know had come to us linked with his name. We had heard of him as a duellist, as a bully, and employer of bravos. At Jarnac he had been the last to turn from the shambles. Men called him cruel and vengeful even for those days and whispered his name when they spoke of assassinations; saying commonly of him that he would not blench before a Guise nor blush before the Virgin."

Such is the character Mr. Mansfield is to add to his already extensive and varied repertoire.

Charles Frohman says he believes in encouraging the native drama, but he does not think the manager of a leading metropolitan theatre should lend his house and capital for the purpose of making dubious experiments. He said the other day to the writer:

"The manager of a first-class New York theatre cannot trifle with his patrons. A theatre has a certain following. The plays must be good; otherwise the following is diverted to other channels. Therefore, it must be the policy of the management to secure the best dramatic material available. The manager must go to the best markets. He must send for those playwrights who are recognized as being successful, and induce them to write more successful plays. When dealing with a dramatist who has already been successful on the stage, the manager knows to a great extent what to expect of him, but when dealing with an untried playwright, he is absolutely in the dark. He may, however, proceed with the experiment and lose thousands of dollars. Several playwrights, who have now a standing in their profession, came to me before they made a success and asked me to produce their plays. I refused because I could not afford the experiment. They got other managers—road managers—to produce the plays, and I always made a point to go and see the performance. I often recognized true merit, and then I would send for the dramatist and tell him to do something for me. A new man should never approach the big managers first. Let him get his play done by any one, on the road or anywhere. If it is really good, its merit will be recognized, and the author will eventually win his way into the best houses. That is what I used to do years ago. I produced plays then that I wouldn't produce now. But now I am past that stage. It's some one else's turn to try the new plays, and the new men."

I have received another communication from my Denver friend. It runs as follows:

DEAR TOUCHSTONE.—Since my last letter on the subject of the alleged Sardou plagiarisms I have been reading again, this time Bulwer Lytton's "Last of the Barons," and as a result of this reading I would like to know how much, if at all, Browson Howard is indebted to Bulwer for that scene in "Aristocracy" where Diana Stokton relates a dream she has had about a snake. Snake stories have always possessed a peculiar charm for me, and I confess I read the following in Chapter III, Book VIII, of the "Last of the Barons" with much interest:

"While Anne is sleeping, the king, who has become enamored of her charms, enters her chamber stealthily, only to find her locked in the embrace of Sibyl, her friend and companion, and he retires without accomplishing the purpose for which he came. Upon awakening the following morning, Sibyl relates to Anne a dream which had disturbed her slumbers during the previous night, as follows: 'Methought you were asleep and in this chamber, and I not by your side, but watching you at a little distance; and, lo! a horrible serpent glided from your recess, and, crawling to your pillow I heard its hiss, and strove to come to your aid, but in vain; a spell seemed to chain my limbs. At last I found voice—I cried aloud—I woke; and mock me not, but I surely heard a parting footstep, and the low grating of some sliding door.'"

Whether Mr. Howard ever read "The Last of the Barons" I do not know, but the similarity between the

two scenes is curious, to say the least. I should very much like to know if he has read the book."

Perhaps Mr. Howard will satisfy my correspondent's curiosity.

Here is an interesting engagement, the rumor concerning which comes from the other side. Captain Bancroft, eldest son of the well-known London actress of that name, is going to marry Madge Kendal Grimstone, the sweet eighteen-year-old daughter of our friends the Kendals, whom we saw here with them two years ago. It will be a truly theatrical match.

As hinted in this column last week, Edith Chapman, or Edyth, as I believe Miss Chapman prefers to spell her name, will be Robert Mantell's new leading lady. The contract between them was signed last week.

Augustus Thomas has decided not to be present at the London production of Alabama. He says he wants to be here when his new play, "The Capitol," is produced. This, it seems to me, is a mistake. The Capitol could get along just as well without Mr. Thomas' presence, while the author of a representative American play like Alabama should be in London when it is done. If the play is a success over there, the author would be sure to be lionized, and the success and popularity of one American playwright in London would help all our other playwrights. Thomas would have met a number of men he now knows only by name, and it always pays to make friends.

Charles Frohman offers \$50 to the person who will send him a suitable title for his American version of the French farce "L'Hotel du Libre Echange." The news of the offer appeared in a paragraph in an evening paper on Friday and on Saturday morning no fewer than 300 letters were awaiting the manager when he arrived at his office. One man sent in forty titles. Of course none were suitable. The title will probably be found at rehearsal. The temporary title is "What a Night!"

TOUCHSTONE.

THE STOCKWELL COMPANY.

On the first page of THE MIRROR this week is a group picture of the leading members of L. R. Stockwell's stock company, which will open an engagement at the Columbia Theatre, San Francisco, on Aug. 12.

Henry E. Dixey and Rose Coghlan, both of whom have been prominent as stars, and of whom excellent likenesses are shown, jointly occupy positions of honor in the group, in recognition of their great value in the organization.

Maurice Barrymore, L. R. Stockwell, and William Beach make up the picture. The company will be one of the strongest ever seen in San Francisco, and one in fact worthy of metropolitan place. Mr. Stockwell will produce "Twelfth Night, A Man of the World, Nance Oldfield, The Critic, The District Attorney, and Adonis." He expects, it is encouraged to do so, to maintain a first-class touring stock company during next season.

ENGLISH PIRATES OF TRILBY.

They are preparing for trouble with Trilby pirates in London. Beerbohm Tree, who by arrangement with A. M. Palmer, controls the American dramatization for England, has sent the following circular to the London and provincial managers:

HAYMARKET THEATRE, July 11, 1895.

DEAR SIR.—It has come to my knowledge that a discreditable attempt is being made to induce English managers to produce a version of Trilby unauthorized by Mr. Du Maurier, who has granted to me the sole rights of dramatic representation in the United Kingdom. While I am sure you will agree with me that such a course would be an infringement of the equitable rights of property, we have the best authority for stating that it would also be an infringement of the law, and as such would meet with immediate action on the part of Mr. Du Maurier and myself.

This is probably aimed at a version which is believed to be in the hands of William Terriss. Mr. Terriss has been in correspondence with W. V. Ranous concerning the latter's version.

ROBERT DOWNING'S SEASON.

Robert Downing will open his season at Washington, D. C., on Sept. 2 with a production of Sardou's Helena, said to cost \$20,000 for scenery and accessories. Mr. Downing will during the season play his regular legitimate repertoire, which includes The Gladiator, Ingomar, Damon and Pythias, Virginus, Othello, and Julius Caesar. He will be supported by a strong company, in association with Eugenie Blair. Bicknell Dudley, author of the novel, "A Gentleman from Gascony," recently addressed Mr. Downing a letter congratulating him upon his purchase of the Sardou play, which Mr. Bicknell saw in Paris, and which he says is as strong as Gismonda.

IN THE ADIRONDACK MOUNTAINS.

Persons contemplating a visit to the Adirondack Mountains should by all means possess themselves of a copy of the delightful little book just issued by the New York Central, bearing the above title. It will not take long to read, for it contains only 64 pages, but every page bristles with information of just the practical kind one wants at such a time. You can take this book and in half an hour secure a good general idea of the Adirondack region—its grand divisions, characteristics of each, the location of the principal resorts and how to reach them.

Not the least valuable feature is a fine new relief map, printed in four colors, showing the correct location of all the principal mountains, lakes and streams; also all stage lines, wagon roads and carries, and on the back a complete list of hotels, cottages and camps—location, dates of opening and closing, rates, etc.

There is, probably, no other book published on the Adirondacks containing in such compact and readable shape so much useful information. A copy will be sent free, postpaid, to any address in the world on receipt of two 2-cent stamps by George H. Daniels, General Passenger Agent, Grand Central Station, New York.

ENGAGEMENTS.

Georgia Caine has been engaged to play the part originated by Della Fox in Wang next season.

Fred. Mower has been engaged to play comedy old men at the Girard Avenue Theatre, Philadelphia.

Walter Loftus has been engaged by John F. Byrne for his third season as manager of Eight Bells.

Alma Hearn has been engaged for The Midnight Flood.

Charles F. Jerome and wife (Clara Bell) have signed with Delmonico's at Six for next season.

S. S. Walters has been re-engaged by Dave B. Lewis as business manager of Uncle Josh Spruceby, which will open season in Chicago.

Bingley Fales has signed with J. M. Hill for his production of The Capitol.

A. H. Spink has engaged Frederic Ormonde, Eddie Giguere, Arthur Kherris, Harry Ellsworth, H. W. Carter, Billy Eldridge, W. McCarver, H. McCarver, W. Harper, Viola Arthur, Dora Cole, Eunice Ramsey, Blanche Boyer, and Jennie Eldridge for The Derby Winner, which will open its second season at the Grand Opera House, St. Louis, on Aug. 17.

A. H. Field, James Marrow, D. J. McDonald, H. J. Sargent, J. H. Mills, Herbert Betts, George C. Denton, Lawrence Ewart, W. L. Buchanan, Harry Green, Evelyn Jordan, Mrs. G. C. Denton, Marie Taylor, Mabelle Mills, George Louder, business manager, and George E. Cooper, advance agent, have been engaged by A. H. Woodhull for the play A Thoroughbred, rehearsals of which will begin in this city on Aug. 12.

Frank E. Tracy, last season agent for Haverly's Minstrels, has been engaged in the same capacity for Barlow Brothers' Minstrels.

O'Hooligan's Masquerade, written by Frank Dumont, in which Gallagher and West, and W. B. Watson will appear as joint stars, will open at Long Branch on Aug. 27. The supporting company will include Abbie Lamoureux, Ida Russell, Jeanette Dupre, Mamie Tenney, Maggie Clarke, Bette Riano, Juno Wilton, Lottie Meredith, Matt Gallagher, John West, W. B. Watson, Dan Lacy, Frank H. Ranney, Al. Tanner, and Will English. W. B. Watson will be manager. Fred. Rounds, musical director; Sam Robinson, assistant agent, and Joseph O. Zieffe, general representative.

Una Abell will be a member of Modjeska's company.

Lansing Rowan, who closed with the Kemper stock company last week in Kansas City, has gone to San Francisco, where she will join the Frawley stock company as leading woman.

Gus C. Weinberg, author of "Girls Wanted," "There are Moments When One Wants to be Alone," "That Tired Feeling," "Now He's Sorry That He Spoke," and other successful songs, has been engaged by W. W. Freeman for A Railroad Ticket.

Rice and Barton's Comedians in McDoodle and Poodle will next season consist of George W. Rice, Charles Barton, Jay Quigley, J. K. Mullen, Annie Dunn, Frankie Harris, the Auber Sisters, Marie Griffith, Eva Swinburn, the Whitney Brothers, and others. The piece has been rewritten, and will open early in September, playing through New England and then going South as far as New Orleans.

Al. H. Wilson has been engaged to play the opposite part to Robert Gaylor in W. A. Brady's production of In a Big City. He is to be featured.

W. W. Freeman has engaged Eugene Canfield, James H. Bradbury, Harry Porter, Charles L. Willis, Frank Gardiner, Mattie Lockette, Sarah Von Stember, and others for A Railroad Ticket, which will open its season about Aug. 28. P. J. Kennedy will go ahead and Al. Lohman will be back with the company.

Lucius Henderson, Harry Allen, William Humphreys, Gustave Frankel, F. A. Tannehill, Sr., Frank Kelly, Charles Hayne, H. S. Griffith, J. S. Griffith, Selena Fetter Royle, Gretchen Lyons, and others have been engaged to play in Edwin Milton Royle's production of his play, Mexico, in which the author will also have a part, beginning at the Euclid Avenue Opera House, Cleveland, O., on Aug. 26. Arthur C. Aiston will direct the tour, and Thomas J. Myers will be representative.

Adelaide Fitz-Allan has been engaged to support Clara Morris next season, and will originate the part of a French girl in the production of a new play, the production probably to be made in this city.

Tomlinson's Comedy company will open season on Aug. 19 with this roster: F. H. Tomlinson, proprietor; J. J. Orvens, manager; N. H. Moray, musical director; Ed H. Barnstead, advance representative; M. Newman, master of properties; H. H. Lynton, J. Howard Benton, H. E. McKie, H. A. Lamar, W. Curtis Clark, Charles Howard, E. J. Ellsworth, Mamie Barrett, Mabel Havens, Christy Bolger, Frankie Gray, Esther Fulmer, the Boorum Children, and a band of fourteen, consisting of N. H. Moray, Charles H. Bragg, J. H. Golike, Percy Burnell, William W. Drexel, E. A. Sage, William Layton, D. Myron Kelley, Richard Raven, George W. Rambo, Charles Goeldner, E. E. J. Ogden, W. C. Clark, and Harry Lynton.

Florence Myring has been engaged to support Tim Murphy in A Texas Steer next season.

Charles F. Jerome, Charles J. Stine, F. W. Caldwell, George T. Williams, E. J. Dallan, Nellie Dunbar, Ollie Evans, Bella Vivian, Clara Bell, Madge Hart, Lillie Hart, J. B. Cass, musical director; A. W. Cohen, advance agent; J. M. Ward, manager, have been engaged for Delmonico's at Six. Rehearsals will begin on Aug. 6, and the season will open on Aug. 22 at Newark, N. J.

PROFESSIONAL DOINGS.



The above is a very good likeness of one of the most versatile women of the dramatic profession, Katherine Rober, who has just completed a visit to the principal cities of Europe, and is now filling a successful engagement in London, supported by an English company, in a repertoire of her own plays. Miss Rober has been received at every performance by crowded houses, and the press have been generous in praise of her work. She will sail for home early in August, and then will commence rehearsals for her next season's tour, which is routed in some of the best city theatres. A large supporting company has been engaged, and one of the features of the organization will be a complete uniformed orchestra and brass band comprising picked soloists selected from principal theatres. Miss Rober is a thorough artiste, winsome and pretty, and she seems to be promised a most brilliant future. A very few open dates yet remain to be filled, otherwise her time may be considered booked solid for the coming season. Miss Rober is under the management of G. E. Lothrop, the manager of Boston, and other New England cities, and no expense will be spared to make the Katherine Rober company an exceptional attraction. She will be accompanied on tour by Charles A. Wilson, who is now busy perfecting all arrangements.

James Young has recently received letters from Governors of Southern States praising him highly for his performance of Hamlet, which they witnessed last season.

Laura Biggar and Burt Haverly will begin rehearsals for their starring tour at Hoyt's Theatre on Aug. 25.

Eugene O'Rourke will open the Fourteenth Street Theatre on Aug. 19 in The Wicklow Postman.

Managers John Phillips and C. A. Trowbridge, of The Diamond Breaker company, are in the city.

W. C. Chase, the Pawtucket manager, is in town. He has now made a three-night stand of his theatre.

Emily Bancker will open at the National Theatre, Washington, on Sept. 2. Our Flat will be the play. Her tour will extend to the Pacific Coast, opening in San Francisco on Dec. 2.

To Lease on Royalty.—The Boundary Line. Comedy-melodrama. Star part for soubrette. Apply to Albert Ellery Berg, Mirror office.

Thomas Radcliffe, a liquor dealer at Hot Springs, Ark., formerly an actor, committed suicide on July 23 by shooting himself through the head.

The rehearsals of A Bowery Girl will commence on July 29.

Barry Johnson played Orlando in Wagenhals and Kemper's production of As You Like It in Western cities.

Charles J. Bell returned from a short stay at his place on the Maine coast last week and started immediately for San Francisco, where Too Much Johnson is to open on Aug. 5.

On Aug. 11 the Frawley stock company will close at San Francisco a most successful season of thirteen weeks. After a rest of three weeks the company will resume a regular season, opening in Sacramento on Sept. 2 for two weeks, Stockton and San Jose to follow, a week to be spent in each city. After a week en route to Los Angeles the company will open in that city for two weeks. A return North then will be made, and the eastern circuit will be played to Denver. The company will return to the Columbia Theatre, San Francisco, on May 4, for a season of four months.

H. V. Paterson, of the firm of Paterson and Crowl, managers of the Grand Opera House in Watertown, S. D., was in town for a few days last week. Mr. Paterson says that the indications in his section of the country are favorable for a good season.

E. Castel-Bert is making the costumes for The Wizard of the Nile, Frank Daniels' new comic opera, for which Frank Palma has been engaged as musical director.

Van Horn, the Philadelphia costumer, is making elaborate costumes for Charles H. Yale's Twelve Temptations, Primrose and West's Minstrels, Charles H. Yale's Devil's Auction, and Sidney R. Ellis' Bonnie Scotland.

Maurice Grau has engaged M. Lubert, the tenor of the Paris Opera Comique, to tour with Emma Calvé in this country.

E. D. Shaw, Mgr. or Agent 1227 Broadway, N. Y.

MODERN GERMAN PLAYWRIGHTS.

The future of the German stage—which bears more promise of ultimately producing a great dramatist than that of any other country—undoubtedly lies in the hands of the so-called realistic school of which Herrmann Sudermann, Max Halbe, and Gerhardt Hauptmann are the chief apostles.

Sudermann was born at Matzicken, in Eastern Prussia, in 1857. He descends from an old but poor family that dates back to the Crusaders. His youth was surrounded by poverty, and when he was fourteen he resolved to become a dramatist. A year later, however, he resumed his studies, and, by some good fortune, went to the Universities of Berlin and Königsberg. He was still very poor, and he made his literary debut amid great pecuniary difficulties. He wrote for the daily papers and became tutor in the family of Hans Hopfen, the poet. His early stories appeared in the papers without attracting any particular attention, and he wrote several dramas that were not produced. But the enormous success of his *Die Ehre* (Honor) in 1888 made him at once rich and famous, and then the theatrical managers and the public began to see there was merit in his other plays. *Die Ehre* is said to have brought to its lucky author no less than 100,000 marks. *Sodom's Ende* (The Fall of Sodom), which followed, made more noise still, but less money. The Censorship tried to stop



HERRMANN SUDERMANN.

the performances of the play, and for twenty-four hours Sudermann was the most popular man in Berlin.

Heimath was produced later at the Lessing Theatre with moderate success and has been seen in this country under the title of *Maeda*, with Modjeska in the title-role. The foregoing pieces were all dramas of a somewhat sombre kind. His last piece, a drama called *The Butterflies' Battle*, was a failure, and since its production the German critics appear to have lost some of their faith in Sudermann. Sudermann has a powerful and a delicate fancy, in tense feeling for nature, great skill in delineating character, and is a clever constructor of plots.

Ludwig Fulda has more poetry in his composition than Sudermann. His principal work, *The Talisman*, is a dramatization in blank verse of Andersen's fairy tale of the king who fancied he was wearing a gorgeous coat while, as a matter of fact, he was naked. To treat such a theme on the stage and to surmount the scenic difficulties it presents demanded no ordinary craftsmanship and for this reason, if for no other, *The Talisman* will rank as one of the most remarkable dramatic works of this generation. It is exquisitely written in the author's best poetic vein and has been played throughout Germany with enormous success. It was done last season in London by Beerholm Tree under the title of *Once Upon a Time*. Fulda has recently been devoting his time to translating Molière for the German stage.

Max Halbe belongs to the ultra-naturalistic school and may be called the Zola of Germany. His earlier plays and some of his later ones are objectionable on account of their daring realism, and they all show this author's sympathy with the proletariat of which, in fact, Halbe is himself a member. His father was a poor peasant in a village in the neighborhood of Dantzig, West Prussia, where the dramatist was born in 1865. Through the kindness of some rich people who took an interest in the lad's precocious talent, Halbe was sent to study law at Heidelberg University, where he took his doctor's degree in 1888. He found, however, that he had no love for law, and he soon threw aside the musty law books for his natural vocation. His first play, *Der Eisgang* (The Breaking Up of the Ice) was produced by a private society—the *Freie Volkshühne*—of which Halbe was one of the founders. The piece was hardly a success. It dealt with the hopeless struggle of a young farmer of socialistic tendencies with an ungrateful soil, a careless government and the stupidity and ignorance of his fellow toilers, the victims of centuries of slavery. His latest play, *Jugend*, is of an entirely different stamp, and has placed its author among the most prominent dramatists of the day. Halbe calls his play "a love drama," and love is, in truth, its principal motive. The young niece of a country priest who has been religiously brought up, and kept pure from all contact from the world, meets the pastor's nephew, a young man of loose morals. The inevitable catastrophe happens, and the betrayed girl is ultimately shot by a half-witted and jealous brother. The piece has had a marvellous vogue in Germany, and has been performed continuously all over the country for the last three years. It was done here recently at the German theatre.

Another writer of the realistic school is Carl Bleibtreu. Bleibtreu began his literary career by writing for the magazines and papers, and affirmed his realistic tendencies by a pamphlet

published in Leipzig in 1887 entitled "The Revolution of Literature." His best works are his descriptions of great historical episodes, such as "Dies Ira," "Napoleon at Leipzig," and a fantastic work called "The Battles of the Future European War." In his novels he imitates Zola at his worst. But, singular to say, his dramatic works are written in a very different strain. The dramas of Carl Bleibtreu are veritable dramatic epics. No better pictures of historical happenings have been put upon the stage. The titles of some of these plays are Napoleon Bonaparte, The Last Judgment, Byron's Daughter, etc. He has also written an admirable "History of English Literature."

But the intellectual superior of all the realistic dramatists is Gerhardt Hauptmann, the author of *Der Weber* (The Weavers) and *Hannele*, both of which pieces have been seen in this country.

Hauptmann was born in 1862, and his youth was passed amidst the greatest poverty. His father was a Silesian weaver, and he received no education, but like all men of genius he educated himself, and soon discovered his real vocation.

In his earliest piece, *Before Sunrise*, which obtained enormous notoriety, the influence of Ibsen is plainly apparent. The play depicts with astonishing fidelity the life and manners of a family of peasants newly made rich. Another of his pieces treats of hereditary predilection to the use of alcohol. *The Weavers* was at first prohibited by the Berlin Censorship on account of its alleged socialistic tendencies, but was produced later with startling success. His latest piece, *Hannele*, has also been very successful throughout Germany and it was produced in New York last April amid the greatest public interest. For having had an opportunity to see this wonderful play in English the American public has to thank the courage and artistic enterprise of Carl and Theodor Rosenfeld. The play itself deals with the simplest of themes. A poor, wretched child named Hannele is beaten and brutalized by her drunken father and one day in a fit of desperation she throws herself into the river. She is rescued, half dead, by her only friend, the village schoolmaster. As she lies dying on her wretched cot dreams, hallucinations, come to her. The devoted schoolmaster becomes in her fevered imagination the Saviour, the squalid walls appear to open and flights of radiant angels enter to bear her to heaven, singing the most beautiful songs. Finally, after many other dreams and apparitions, the little soul takes its flight and the audience see the cot as before with the schoolmaster standing by uncovered in the presence of death. The writer has seen many beautiful spectacles on the stage, both in this country and abroad, but nothing more beautiful, more reverent, more poetic than this short drama of Hauptmann's, which is destined to live ages after we have all returned to dust.

I have devoted my attention so far to the younger group of dramatists, sometimes called the realistic group, although Hauptmann disclaims association with any school or group. We now come to the older and more classic authors, such as Gottschall, Heyse, Lindau, L'Arronge, Voss, Wildenbruch, von Moser, Schonthau, Wilbrandt, and others.

Rudolph von Gottschall, who was born in Breslau in 1823, is the doyen of the German



PAUL HEYSE.

romantic and idealistic school which is slowly expiring without there being any new school in sight worthy to take its place. Gottschall has nothing modern about him. Indeed, he may be said to live in the clouds, in a world of his own, but he is a hard worker. His activity is extraordinary. As far back as 1880 his dramatic works numbered twelve volumes, and to this must be added the collection of lyric poetry, epic poems, several important novels, a "History of National German Literature of the Nineteenth Century," a collection of biographies entitled "The German Plutarch," and numerous essays. Gottschall began to write plays when a child, and at the age of eighteen he made his literary debut with a volume of political verse called "The Songs of the Day." This early tendency to dabble in politics developed as the years went by and did him considerable harm. He was made a doctor-in-law in 1840, but the authorities were unfriendly and he was unable to obtain a professorship at the University. This so angered him that he published another volume of revolutionary songs entitled "The Martyrs of the Censorship." His first dramas, *Ulrich of Hutten* and *Robespierre*, belong to the same vein of thought.

After several years spent by turn in Hamburg, Posen, and other cities Rudolph von Gottschall finally settled in Leipzig, where his plays, produced at the "New Theatre," are always very popular. Some time ago Gottschall accepted the position of dramatic critic on the *Leipsiger*

Tageblatt and, as may be imagined, he shows little mercy in its columns to the young disciples of the realistic school. Among his plays which have been most successful are *Catherine Howard*, *Amy Robsart*, *On Red Soil*, *Mazeppa*, *King Charles IX.*, and *The Nabob*. Pitt and Fox is a favorite comedy. In many ways Gottschall's dramas recall those of Victor Hugo with their grandeur of pathos and high sounding language. Gottschall aims at beauty of form in literature, and sonorous verse is one of his characteristics.

Another idealist is Paul Heyse, but between him and Gottschall there is a wide gulf. They represent two different periods of German



PAUL HEYSE.

thought. Gottschall has remained true to the romantic school, while Heyse has been influenced by the philosophy of Schopenhauer. He has preserved the love for the beautiful in Nature, but he has lost the faith, the naive enthusiasm of the romanticists. He is also the first of the German poets to make an open profession of atheism.

Paul Heyse was born in Berlin in 1830. He began his studies under the guidance of his father, Prof. K. W. L. Heyse, the distinguished linguist and lexicographer, and later studied under the philologists Bockh and Lachmann. As early as 1850 he published anonymously his maiden literary effort. Then he went to Bonn and spent a few years with Diez, the celebrated linguist. Then he visited Italy, a country that has inspired some of his best stories. In fact Heyse is better known as a novelist than a dramatist. He may be said to have introduced the psychological novel into Germany, and he has written over a hundred of them. Each contains a psychological problem and a careful analysis of the condition of the soul in men and women of to-day. His books are studies of the conflict that never ceases between the natural passions of men and the conventions of society. Their style is brilliant and they are never dull. Heyse has often been called the modern Boccaccio. Several of his novels—"Marion," "The Arrabbiata," "Two Prisoners," "The Crippled Angel," etc., are masterpieces of literary perfection. In his longer novels, "Children of the World," and "In Paradise," he has depicted for the first time men of our own time acting according to their new philosophic convictions—pessimistic or atheistic. In this field Heyse has advanced on all other psychological writers, not excluding Paul Bourget, by at least a quarter of a century.

But Paul Heyse has always regarded the theatre as his real vocation and, doubtless, had conditions been more favorable, he would have accomplished more with his plays than with his novels. He has written about a hundred plays, comprising twenty-five volumes, and all have been produced with success. His first tragedy, *The Sabines*, was awarded the prize of merit by the Emperor Maximilian of Bavaria. The pieces that followed, *The Goddess Reason*, *Honor for Honor*, were even more successful. But his best plays are those in which he has drawn the true German types, such as Elizabeth Charlotte, Louis the Bavarian, Hans Lange, Schorndorf's Wives, etc.; Hans Lange, particularly, which depicts the Pomeranian peasant in all his frank rudeness, is one of the most original creations ever penned. His patriotic play, *Colberg*, with its two heroes, the noble Greiseman and the brave Nettelback, always arouses the greatest enthusiasm.

Of late years Paul Heyse has devoted himself to modern subjects. His recent plays are a protest against the exaggerations of socialism and the realistic style introduced into Germany by the Norwegian school. He depicts in these plays scenes from German life that are full of tenderness and humor. For instance, his *A Superfluous Man*, in which he strives to show that all men, however useless some of them may seem, are absolutely necessary to society. In his latest play *A White Page*, the author shows an emancipated woman putting on one side all her strong-minded ideas and marrying a country gentleman. Thanks to the polish and brilliancy of his style, Paul Heyse has always been the dramatic poet of the upper classes and his plays when produced always draw the most brilliant audiences in Berlin.

Halfway between the two idealistic authors and the followers of the Ibsen school we find Paul Lindau. Lindau occupies a peculiar position. He excels in the emotional society play and his pieces are very popular with the Berlin public.

Paul Lindau was born in Magdeburg in 1839. He received his early education in Germany, and later spent several years in Paris, where he prepared himself for a literary career. He returned to Germany and was engaged in journalism in Düsseldorf, Elberfeld, and Leipzig. Later he settled in Berlin, where he wrote his first plays

and became a writer on the review *North and South*. His dramatic feuilleton in the *Berliner Tageblatt*, written in a light and witty vein, soon attracted attention, and quite recently a collection of them has been published in two volumes under the title "Dramatic Leaves," to serve as documents for the future history of the modern stage in Germany and France.

With his drama *Marion*, Paul Lindau has introduced into Germany a style of play similar to that produced in France by the younger Dumas and Victorien Sardou, putting on the stage the heroines of the Parisian demi-monde. His plays *Mary and Magdalene* and *Diana* made a great noise, but they were severely criticised by the Berlin critics who professed to see in these imitations from the French a menace to the German drama. In the *Countess Lea*, another sensational play, he attacks anti-semitism, and this piece likewise, was severely scored by the newspapers. Lindau was reproached with having attempted to glorify the Jew and ridicule the German nobility. As a matter of fact, Lindau in this play, merely took up the liberal theories expounded by Lessing and his *Nathan the Wise*. The *Shadow*, a drama played last Winter, is a fine study of contemporary manners. A young diplomat marries a celebrated actress without giving a thought to the consequences the misalliance may entail. The step once taken, he sees his career broken and himself cut by his best friends. All ambition dies away under the blow and the actress, a woman beyond reproach, comprehending that she is the cause of the shadow that has fallen on his life, commits suicide. In his latest play called *The Sun*, Lindau attacks pessimism and the realism of the Ibsenites. For this as well as for other reasons, Lindau has made many enemies and he is constantly being attacked in the newspapers. For instance, a writer recently accused him of having the best cook in Berlin and having invented a new dish dear to every German gourmet and known as *Champagne sauerkraut*.

Lindau has also written several comedies, and among them *A Success* and *A Comedian* have had considerable success. Molière is the subject of the latter play. Lindau is one of the few German dramatists who understands thoroughly the art of play-construction, an art which he perhaps owes to his long study of the French dramatists.

In the field of farcical comedy we first find an important man in the person of Adolphus L'Arronge, who was born in Hamburg in 1830.

For many years and up to quite recently L'Ar-



ADOLPHUS VON WILBRANDT.

ronge was director of the German Theatre of Berlin. He began his career as dramatic author by writing uproarious farces which always pleased the Berliners. But with his play *My Leopold* he struck a more serious vein, although there is plenty of low comedy in the piece sandwiched in with pathos. The audience thus alternately wept and laughed and the play was an enormous success. This was a great advancement, but L'Arronge was still more ambitious and before long he produced a comedy of manners entitled *Doctor Klaus* and others followed entitled respectively: *The Daughters of Hassermann*, *The Charitable Ladies*, *The Careless*, and *The Road of the Heart*. In these plays the observation is keen and the characterization well drawn. They are photographs of German life. The critics claim that his plays are old-fashioned. This is true but they at least have the merit of drawing the public and of making money, which cannot be said of those new-fashioned plays dear to the heart of the old gentleman from Norway.

L'Arronge has had a very eventful life, which doubtless accounts for his wealth of information and types of character. A son of the actor L'Arronge, director of the Hamburg Theatre, he first studied music at the Leipzig Conservatory. Later he was orchestra leader at Cologne, Königsberg, Warsaw, Stuttgart, and in 1866 he assumed the management of the Kroll Opera in Berlin. It was then that he wrote his first piece, *The First Prize*, a farce whose success encouraged him to throw up music for ever and turn his attention to the stage. His second farce, *The Brothers Bock*, was played with extraordinary success at the Wallner Theatre, and shortly after this triumph L'Arronge became a writer on the *Gericht's Zeitung* of Berlin. The *Queen of the Laces*, written in collaboration with Hugo Müller, and the *Tax Collector Abroad*, written in collaboration with Gustave von Moser, followed with like success, and after the success of *My Leopold*, L'Arronge was appointed manager of the Lobe Theatre, Breslau. In 1881 he bought the old Frederick William Theatre in Berlin, which he transformed and has since made widely known as the Deutsches Theatre.

One of the most widely known of the German dramatists in England and America, and one

whose popular success has been phenomenal, is Gustave Von Moser who, to-day, is nearly seventy years of age. His father was a Prussian cavalry officer, and the present dramatist was also destined for the army. But he left the service in 1856 and became a farmer. Since then he has lived on his estate near Lanbau, in Silesia, and it was while tending to the pigs and sheep on his farm that the idea came to him to try to write a play. His first pieces were: *He Ought to be His Own Master*, *A Partial Eclipse of the Moon*, *What Do You Think of Russia?* Later on came *A Modern Barbarian*, *A Woman Who Has Been to Paris*, *The End of the Month*, *The Violet Eater*, *The Private Secretary*, *The Hypochondriac*. All these plays proved enormously remunerative to their author, and one of these, *The Private Secretary*, has put money into many an American manager's pocket. Moser's pieces are celebrated for their exquisite humor and originality of invention. They have no pretension to literary grace or form.

Two of his later plays, *Our Wives*, and *War in Time of Peace*, were written in collaboration with Schonthan.

Franz von Schonthan, another successful writer of farces, is still a young man. He began life in the Austrian merchant marine, but it soon grew distasteful, and after serving four years he resigned and began writing for the press. By degrees he drifted in the direction of the theatre, and in 1879 his first play, *The Young Foreign Lady*, scored an unquestionable success. Then he became connected with the Wallner Theatre, for which he wrote his famous farce, *Sodom and Gomorrah*. In 1883, after collaborating with von Moser, he became director of the Theatre of Vienna. Among his best plays are *The Gold Fish* and *Villa Blancmignon*. In collaboration with his brother, Paul von Schonthan, a Berlin journalist, he recently published a volume entitled *Short Stories of Humor*.

A famous German playwright whose name is universally known is Adolphus von Wilbrandt.



RICHARD VOSS.

one of the most successful men now writing for the stage.

Wilbrandt was born at Rostock in 1837. His father was a professor at the University, and the future playwright studied philology at Rostock, Berlin and Munich. It was at Munich that he made his debut in literature. He went, later, to Vienna, where he married the actress, Augustina Baudins. He became manager of the Hofburg Theatre in Vienna, and in 1867 resigned that position. Among his plays, *Gracchus* the Tribune of the People, is the best known. He received for it the Grillparzer prize. Other plays are *Giordano Bruno* (1874), *Nero* (1876), *Kriemhild* (1877), *Assanta Leoni* (1883), etc. His comedies are far superior to his dramas, and among these are *Husband and Wife*, *The Painters*, *The Road of Happiness*, and *A Honeymoon at Riva*. In 1878 the Emperor of Germany awarded him the Schiller prize with 3,000 marks. In 1884 he was titled by the King of Bavaria, who decorated him with the order of Maximilian. In 1887 the Emperor of Austria presented him with the Order of the Iron Cross.

Wilbrandt, who is now living at Rostock, has been wonderfully successful as a playwright, but his plays lack the real literary worth of some of his less fortunate contemporaries. The striving after effect is apparent in all his work, and of this art he is an adept like Sardou.

Ernest von Wildenbruch may be classed as a realistic historical dramatist. He has created a new form of drama, treating his subjects in a style at once romantic and popular. His earliest play, a tragedy, was awarded the Schiller Prize. His dramas are nearly all patriotic, dealing with the time of the occupation of Germany by Napoleon. On the advent of William II. he wrote a play called *The New Master*, which was received with much favor, and ever since Wildenbruch has been the uncrowned dramatist-laureate, enjoying the special favor of the Emperor.

Richard Voss, with whom I shall close this sketch, is the author of a number of fantastic pieces that have had considerable success in Germany. Voss is barely forty. He was born in Pomerania and has been a great traveler all his life. In 1884 he was appointed librarian at Warthburg. His first success was made with *The Patrician* (1880) and *Luigia San Felice* (1882). The latter play won for him the prize instituted by the National Theatre of Mannheim on the occasion of the Schiller Centenary. His most remarkable plays are *Savonarolo*, *Pater Modestus* and *Eve*, and *Regula Brandt*. Among his novels must be mentioned *Helena*; *A Posthumous History of a Pessimist*.

Voss has the poetic temperament with great enthusiasm and an almost feminine sensibility.

He is not an even writer by any means, and some of his plays are vastly inferior to others. When one considers the vast variety of all this



ERNST VON WILDENBRUCH.

literature it is no wonder that in no country in the world is the actor so carefully trained and has so fine an opportunity to learn his art as in Germany. A. H.

SHOP TALK.

"Listen to this," said the tall man, with an expression of disgust, "this shows what we are coming to."

"Theatrical note: The beautiful and accomplished Mrs. Brown, nee Jones, will go on the stage during the approaching theatrical season, in an emotional drama from the pen of the eminent New York journalist, Colonel J. Milligan Bilk. Mrs. Brown, nee Jones, will be remembered as the belle of several Newport seasons. Her marriage to the dashing club man Henry Jones was a brilliant society event some ten years ago. It is estimated that the bridal presents cost more than two millions of dollars. Since the marriage they have resided abroad. The nobleman, whose name was unpleasantly associated for a time with the domestic affairs of the Browns, belonged to one of the oldest and most distinguished families of Italy. The courts awarded the custody of the children to the father, it will be remembered. Count Spaghetti is at present one of the lions of the Newport season, having rented the famous Castor cottage, adjoining the beautiful Jones mansion.

"What do you think of that?" he asked, dropping the evening paper casually into the fat comedian's soup.

"I think," said the latter, "that for this occasion I prefer my consommé without the extra spice," and he removed the "sporting extra."

"Pardon me," said his friend, "I was preoccupied."

"That's the trouble with you geniuses. You can do only one thing at a time. Now, I can eat, talk and think at the same time. I sprung that on my landlady once, and she said if any one ever questioned the fact, I could summon her as an expert in the matter of the eating and talking. And she got a round on her exit, too."

"Now, tell me candidly," said the tall man, addressing the tragedian, who was serving fish, "is it worth while to struggle for artistic reputation in a profession where notorious women, with the aid of divorce courts, sensational newspapers and modern business methods, as you call them, may top us at a bound?"

The tragedian smiled pleasantly as he passed the fish sauce.

"Reputation is an idle and most false imposition, oft got without merit and lost without deserving, to which may be added the fact," continued the tragedian, "that about one-half of our stars have been to an extent the creatures of accident, or to be more just, their first great success was achieved through combinations of circumstances or incidents entirely beyond their control."

"Sothern's disgust with the character of Dunderbary, when originally cast for it by Laura Keane, his inclination to guy the part at rehearsals, his accidental trip in a hole in the balize with that funny stumble and broken accent caused by it, resulting in a roar from Miss Keane and the company, are matters of stage history. In a few years the unimportant walking gentleman was a famous star in two continents."

"And all on account of an accident at rehearsal suggesting a guy, which the public recognized as art."

The tall man became thoughtful, and the comedian intimated that while he always did enjoy that story about Sothern's stumble, he felt called upon to remark that he never did like his fish cold. This gentle hint was followed by a temerary lull in the conversation, during which the broiled blue fish disappeared.

With the squab came the tall man's gentle cough, as an intimation of an intended digression.

"Actors are not the only people who become famous through accident," he said. "Dramatic authors bear them company. I was in the original cast of a play written with a serious purpose. The author believed he had evolved a powerful melodrama. But John Raymond was in the cast. All foresaw the failure of the play should the author's views regarding its performance prevail. Said author was stubborn. Raymond said little, but observed closely. On the first night two acts were played legitimately by Raymond and his associates. Up to that time the play was a frost. The laughs were at the author, not with him."

"The most serious portions of the play evoked the greatest mirth."

"With the beginning of the next act Raymond passed the wink and turned himself loose."

"He guyed the hero before the audience could get the chance to do so."

"He turned the 'drama' into a four-act farce, to the honor of the author and the delight of the audience. The play was a laughing success for several seasons. The genius of the actor made the author famous by saving him from ridicule."

"The author was just clever enough to seize and appropriate the greatness thrust upon him. Of course he never intended the play to be anything but a farce; certainly not."

"The actor's wit opened the author's eyes. He began grinding out plays and stories, built, not upon lines of his own conceiving, but upon a clever actor's burlesque of his drama. The poor player has long since paid the debt of nature. Peace to his ashes. The author is rich and famous."

During the foregoing the fat comedian had demonstrated the truth of his statement, that he could do two or three things at a time. He had apparently listened attentively, and applauded in the proper places. He had carried on an intelligent bit of pantomime with the waiter. He had served the joint and eaten his own portion. He had drawn three corks without attracting attention or interrupting his friend's story, and he was now in the act of burning a lump of sugar over a small cup of coffee with a guileless, far-away look in his watery eyes.

"Gentlemen," he said, with a "same-all-around" bit of pantomime to the waiter, "I know you will excuse me if I rise. My alleged thoughts seem to congregate more successfully when I assume the god-like attitude of freedom and of man. Besides, the temptation to somnolence is in a measure lessened."

"I feel—no, William, never mind the sugar and coffee this time; I'll just take the other ingredient straight; thanks—I feel something like a bluish struggling to mantle my manly brow at the thought of placing myself in the category with Sothern and Raymond; but the truth of history must be maintained, though the heavens fall. Biographers and historians have not dwelt at any great length upon the fact, but some twenty odd years ago I was clerk and all round utility in a small grocery store in Detroit. Even at that early period I felt burning within me those fires that were destined at no remote period to burst upon the histrionic world, with their more or less effulgent rays. All of my spare change was invested in play books and gallery tickets."

"I studied Hamlet, Romeo, and Claude Melnotte. I knew that I was not built on the heroic plan, but on fly-leaves of the standard drama I had read that Garrick, Booth, and Betterton were small men physically, though giants intellectually, and I knew that history was always repeating itself, and so I continued to dispense brine pickles and canned dyspepsia to the plebeian herd, waiting for the lightning to strike me."

"Among the patrons of the store was the veteran manager, Garry Hough. For six months I had tried to muster courage enough to tackle him. One warm afternoon when the store was empty I was seated near the door studying Romeo; unconsciously I was acting the part, oblivious of my surroundings. I heard a round of applause and, coming back to earth, discovered Garry standing in the door."

"The ice was broken. Garry had reached the Uncle-Tom-under-canvas stage of his managerial career."

"He was on the lookout for undeveloped geniuses who were content to elevate the stage, leaving the trifling matter of pecuniary compensation in abeyance, as it were."

"I was the very man he wanted. I asked him whether I could open in Hamlet or Romeo. Garry smiled, a peculiar, quiet smile, which I appreciated more fully in the light of subsequent events."

"He said I probably wouldn't play either of them the first week, but would be advanced as I developed."

"What I didn't gain in fame during that Summer, I made up in experience."

"Instead of Romeo and Melnotte I worked props and doubled all the small parts. Garry was a student of Lavater. When he saw an actor's face he knew what he was going to kick about before he had time to begin, and always had a funny story ready to stand him off."

"We had been out ten weeks. In each town along the route I had left souvenirs, beginning with a silver watch at Port Huron, and ending with my last suit of underwear at Ypsilanti."

"I mustered courage for a kick. The chill breezes of October were upon us. Hotels were an unknown quantity; mechanics' boarding houses were among the vanishing luxuries, and the blackberry season was a memory."

"Garry's good humor never forsook him, however. It was in Ypsilanti that I approached his august presence. I had a little speech all prepared."

"I would recount the glowing promises with which he lured me from \$6 per week and three square meals a day, and I would conclude with an exhibition of my patched and darned nether extremities, and my pawn-tickets and laundry receipts."

"I approached him with a preliminary cough. That was as far as I got."

"Garry grasped my hand cordially, and slapped me on the back familiarly. 'Young man,' said he, 'I have been watching you carefully. I have made up my mind that there is something in you.'"

"I started to say that I didn't know how I got there, but Garry was too quick for me."

"Yes, young man, there is a future before you."

Before I could say it couldn't very well be behind me, he added: "Keep your eyes and ears open, and your mouth shut. Things are cooking." Then he winked mysteriously, slapped me again familiarly on the back, and left me standing on the corner with my mouth open.

Garry was a dandy. We shall not look upon his palmy day like again."

"Probably not," said the man with asthma, "but I fail to see what bearing this story has on the subject under discussion."

"Wait for the last act."

"I suppose we shall have to, but life is short, and my cigar has reached the end of its usefulness."

"Gentlemen," said the comedian, "I do not propose to waste a good thing or queer my own laugh. At dinner to-morrow, should you remain sober long enough to appreciate it, I will tell you how the world lost a great tragedian when I donned the cap and bells."

MILTON NOBLES.

REFLECTIONS.

Charles Hopper's season will open in Duluth on Aug. 30.

De Wolf Hopper will appear in Dr. Syntax during the last week in August at the Manhattan Theatre, Manhattan Beach.

Robert Hilliard has returned from the Thousand Islands, and will soon begin rehearsals of *Lost—Twenty-four Hours*, which will open his season at Hoyt's Theatre.

Business is reported to be very bad in Chicago.

Jack Hirsch, who was ahead of the Madame Taviary Opera Company last season, has returned to the city.

William Furst is writing an entirely new score for *Fleur de Lys*, the opera which Della Fox will produce at Palmer's on Sept. 2.

James Wilson, a colored man of 330 West Forty-first Street, was arrested last Wednesday for entering the house of Mrs. Archie H. Ellis, the wife of the theatrical manager of that name. He used a pass-key that fitted the front door, and was seen by Mrs. Ellis and two visitors who were with her. He said that a man he had met on the street had given him the key and asked him to enter the house on an errand.

Louise and Amy Fuller have become expert wheelwomen and are seen frequently on the Boulevard.

The Troy, O., Opera House is to be refitted with scenery and a new drop curtain.

The Sphinx will remain at the Casino during August, and will be followed on Sept. 2 with *Kismet*.

Claude Leatherbury, a nephew of Oliver Doud Byron, is the champion wheelman of Maryland.

Guy Atkinson, business representative for Manager M. G. Siefel of the new Auditorium at Marietta, O., is in the city booking attractions for the coming season. His headquarters are at McConnell's Exchange.

The Alabama company closed season at Colorado Springs, Col., on July 30, and will re-open at the Grand Opera House, Kansas City, on Aug. 18. The Pacific coast tour of the company is reported to have been successful.

Lillie Wilkinson, formerly manager of the Worcester Theatre, is in town visiting her cousin, Fanny Burt.

Lillian Lewis has a new play called *Hinda*, said to be a picture of life in Tennessee.

Warner Crosby has been released from The Wicklow Postman by W. F. Crossley, and will go with A Baggage Check as musical director.

Al. G. Field's *Darkest America* is reported to have broken the house record at Sault Ste Marie, Mich., and turned people away last week Monday.

Just before the opening of the season of the Circus Carnival at Manhattan Beach, a representative of E. E. Rice placed orders for seats in several empty bottles, and cast them into the sea from Fire Island. The first of these passes since seen was presented last Wednesday by Captain Thomas, of the steamship *Habana*, who arrived on that day from Cuba. He said he had picked up the bottle containing the pass on July 21, nearly six hundred miles from New York.

Manager Augustus Pitou will open the Grand Opera House on Aug. 31 with *The Passing Show*. Lewis Morrison, *The Fatal Card*, and *The Foundling* will follow in order. Alterations and improvements costing \$12,000 have been made in the house.

Edwin P. Hilton, last season manager of A. Y. Pearson's Land of the Midnight Sun, who has been spending his vacation in and about New York, will go next season as manager of *The Boy Scout* and *Wild West Shows*, an enterprise described as "a circus and melodrama combined on the stage."

The report that Cripie Palmoni had signed for the stock company at Forepaugh's Theatre, Philadelphia, was an error. Mr. Palmoni will play a special engagement at Forepaugh's for two weeks in August, appearing in *Harbor Lights* and as the Widow Bedott, but he will open his regular season about Sept. 15 with Stuart Robson, playing Sir Lucius O'Trigger in *The Rivals* and Sergeant Buster in *Forbidden Fruit*.

ALL ABOUT BLOCK SIGNALS.

"Block Signals on the New York Central," the latest addition to, and number 17 of the popular "Four-Track Series" of "America's Greatest Railroad," is from the press of the American Bank Note Company; contains 94 pages, narrow octavo, beautifully printed on coated paper and illustrated with graphic pictures of signal apparatus and its application to the traffic of a great railroad. The text is from the pen of a celebrated English expert on Block Signals, and the subject is treated in a way that cannot fail to interest the average traveler, as well as the technical engineer. It is believed that this, the latest of railway safety devices, has never before been so thoroughly and comprehensively described and illustrated as in this book.

A copy will be mailed to any address, free, post-paid, on receipt of three 2-cent stamps, by George H. Daniels, General Passenger Agent, Grand Central Station, New York.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the summer may subscribe for THE MIRROR from this office for one, two, or three months upon the following terms: One month, 50 cents; two months, 90 cents; three months, \$1.25—payable in advance.

CORRESPONDENCE.

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Little Wild Cat was produced by home talent July 19 under the management of H. Guy Woodward of Mabel Paige co., to a very large and well pleased audience. Little Sewall Leach, aged seven, showed remarkable talent.

GADSDEN.—KYLE'S OPERA HOUSE (Charles L. Leon, manager): This opera house has been leased for the period of five years by Charles L. Leon. It is being furnished throughout. The foyer is newly frescoed, and it has new scenery and a very pretty drop curtain. Quite a number of first-class attractions are booked, and the regular season opens Sept. 2.

ARKANSAS.

CAMDEN.—DOWDALL OPERA HOUSE (W. F. Avery, manager): House dark from July 15 to 1.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): The Old Homestead Co. has made a great success, opening 15 for four nights and matinee; house crowded at each performance, and the engagement extended to nights and matinee, filling the entire week. Black Sheep, an original item: Daniel Frohman will play all his Lyceum Theatre successes here at an early date.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): House dark July 22-27.

LOS ANGELES.—THEATRE (H. G. Wyatt, manager): H. M. S. Pinafore by visiting professionals July 26, 27, 28, around the world on wheels, by local amateurs 31; Daniel Frohman's Lyceum co. 7. —RUBANK THEATRE (Fred A. Cooper, manager): The Sunny South, from the pen of Manager Cooper, drew largely week ending 29. The author made a big hit in his old character of Japh. The Strangers of Paris 21.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Home talent in two acts. Once on a Time and Mr. Bob to a large house 15. The Metropolitan Comedy co. at the Tivoli, E. C. Rice, manager, week of 22-29 in report.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Dark July 14-21.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): Dark July 22-27.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Dark July 14-20.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): House will open 6 with a Bowers Girl. —ARENA: Wallace's Circus July 17; good business.

CONNECTICUT.

NEW HAVEN.—GOSSIP: Work will soon be commenced on Pol's new theatre. —O. H. Barr, who goes with Manager Ellis' Darkest Russia this season, is still at his home here. —Wombwell's Noah's Ark, a trained animal exhibition, was at Savin Rock week of July 15-20 and did fairly well. —Everything is very quiet with us at present.

WATERBURY.—JACQUES' OPERA HOUSE (Jean Jacques, manager): The alterations in this house are progressing as rapidly as can be expected, when the magnitude of the improvements are considered. The entire interior is being remodeled and greatly improved. Ever since the close of the house last season a large force of men has been at work under the direction of Harry Clayton of Chicago, who will continue here as Mr. Jacques' stage manager. —ITEM: Mr. and Mrs. Jean Ingraham are residing at their home in this city after a most successful engagement of forty-three weeks with H. Price Webber's Comedy co. Their co. opens a new theatre in Norway, Me., about the middle of September.

STANFORD.—GOSSIP: John A. O'Neill, of this place, has signed with Robert Mottell for the season of 1895-96. Mr. O'Neill's ability as an actor is already well known to the people of this city, with his frequent appearances in local productions. With his talent his success upon the road is assured.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Among many attractions booked for the season of '95-96 are the following: Joe Casabon, Al G. Field's Minstrels, Tribby (Palmer's), Louis James, A. Fastest Call, Joe Ott, Billy Van, Katie P. t nam, Spider and Fly, Stuart Robinson, the Baldwins, Robert Mantell, Robert Downing, Bob and Al Taylor in Yankee Doodle and Dixie. The season promises to be a very prosperous one.

IDAHO.

WALLACE.—OPERA HOUSE (R. Dixon, manager): Jane co. July 15, 17; good business.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Brady, and Co., managers): House dark July 13-20. —TAM TARKER'S (S. V. Abel, manager): The Andrews Opera co. still continues to draw at this popular resort despite the warm weather. The opening bill for the week of 13 was Chassaigne's Follies; the attendance of which tested the capacity of the house. The performers in the principal roles were enthusiastically received, and the portrayal of Falstaff by Ed. Andrews made a hit with the "rosters." Iolanthe was given the balance of the week and well greeted with good houses and the efforts of the co. to please were duly appreciated. Miss Morella in the titular role, Phileas, received two curtain calls. —MENTION: Nellie Gilmore, of the Andrews' Opera co., departed for Pittsburg, Pa. her home, in response to a telegram stating the serious illness of her brother who met with an accident. She is expected to return in ample time for the production of "I. Trovatore." "Chad" Parker, an old member of the Andrews co., made a flying trip from Pittsburg, Pa., together with his wife (Mrs. Andrews) to visit the co. and also friends here, who are numerous.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulhew, manager): Dark July 15-22. —WEST END PARK CASINO (H. J. Pepper, manager): The Adams co. to small but pleased houses all the week of July 22-27.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): House dark July 22-27.

ENGLEWOOD.—MARLOWE THEATRE (B. F. Timmerman, manager): House dark July 22-27.

INDIANA.

NEW HARMONY.—THEATRE'S OPERA HOUSE (Al. Gilbert, manager): House dark July 14-20. —ITEM: Miss Bessie Ford, one of our sweetest singers, is in Evansville taking a course in vocal music under Prof. Babcock. Miss Ford possesses a contralto voice of more than average compass. —Mrs. Bella Golden, an old footlight favorite at mother of Grace Golden, will deliver an address evening of Aug. 6 on "The American Stage" before the Woman's Library Club. —Margaret Dale Owen met with a painful accident in New York the other day by the sudden starting of a street car from which she was alighting. This may interfere with her next season's work. —Julie Park, a young Cincinnati violinist, gave a private recital at the residence of Captain John Corbin evening of 20.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The annual "Pow-Wow" of the Order of the Red Men will be held at this house 7. Great preparations are being made for that event, as the Order is very strong in this State. —ITEM: Mark E. Swan, manager and leading support of Jessie Mae Hall in The Telegraph, spent a short time here 15 en route to Richmond. Mr. Swan has a host of friends here, this formerly being his home. —Jouett Meekin, of the New

York Baseball Club, who has been visiting his parents here for several days, left 21 to join that organization. —Billie Prosser leaves 4 to join Beach and Bowers' Minstrels. —Walter T. Floyd goes to Holly Beach 20 to spend next month with W. B. Oviatt, treasurer of The Silver King. —Henry Hedges was here last week billing Barnum's Circus for 14.

MONTPELIER.—GRAND OPERA HOUSE (C. N. Murphy, manager): Spoof Dramatic co. opened a week's engagement July 9 to good business. The house is being improved by an addition 20x40 feet in the rear, making five dressing-rooms, and with electric lights and fans. The season of '95-96 will open Aug. 13 with Murry and Mack in Finnigan's Ball.

IOWA.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Dark. —MAYNARD'S OPERA HOUSE (George Higgins, manager): Christ Church Male Choir of Waterloo 23. —ITEMS: Manager Weiser hurried to Chicago last week. —Mr. Bear, of the Grand, leaves for his usual New York trip 26.

SHUX CITY.—PEAVEY GRAND (A. B. Beall, manager): House dark July 22-27. —ITEMS: Manager Beall, of the Peavey, is in Chicago. —Treasurer Harley Rounds and wife are spending the summer in Denver.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Season closed. —ITEM: The new house will be completed about the latter part of August. The stage is to be 40x60 feet, and 40 feet to rigging loft.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Little Cecil Spooner, supported by the strongest co. she has ever had, packed the house to suffocation July 19, 20 in Becky the Circus Girl, Little Miss Mab, and The Hidden Hand. This talented and versatile little star combines the ingenuity and naivete of a child with an intelligence and power of portrayal seldom to be found in persons of mature years. Her renditions of Capitola Black, Becky Bliss, Little Mab and Fauntleroy are ideal and speak volumes for her talents and their scope. As she approaches nearer to womanhood she gets prettier and more attractive, which is rarely the case with child prodigies, and it is safe to say that every miss who has ever seen her envies and admires her with the romance and enthusiasm of young girls, while all our boys and young men are her slavish admirers. Her dancing, always excellent, is proven daily, and it is not probable that in gracefulness, and the marvelous number of steps and styles of dancing, she has but one rival or superior, that one being Corinne, whose equal in that line I have never seen. While the younger folks are raving over little Cecil, their elders always find, in the strong plays in which she appears, and in the general excellence and special finesse of her support, the best excuse for taking the whole family to the theatre, which the scale of prices always permits to those of even very moderate incomes. This accounts for the Spooners being able to play from two to six weeks at one stand, return twice each season, and turn people away at every performance, no matter what kind of weather may prevail. They recently played six weeks in Denver to fine business, and their Leadville engagement was phenomenal. Olive Grove, who has been with them for five seasons, is still a great favorite, and Cora Morelan, from the Manhattan Beach stock at Denver, and Corwell and Swan, the famous buck, close and jig dancers, are the recent strong additions to the co., which now numbers sixteen people. The wonderful dancing of Cecil, and especially her serpentine and kaleidoscope specialties, and the remarkable work of Corwell and Swan, are made most prominent features each night, and were the talk of the town. The co. is working East towards the Ohio circuit, where they are very popular and where they expect to open in October at regular prices with entirely new scenery in Shobee and Carqueville's best style, if the health of R. S. Spooner, which is now giving some alarm, does not prevent. Will McAllister, business manager of the Spooners, was formerly with the Grand here, under the Alton management. Mr. McAllister is looking fat and jollier than ever, and his 7x9 smile and imposing diamonds go well with his stories of wonderful business. He says THE MIRROR owns the house wherever he is; so, brother correspondents, be warned.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): House dark week ending July 22.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitely, manager): Dark week of July 15-20.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE (James Gilbert, manager): The Summer opera co. sang The Bohemian Girl to large, appreciative audiences week of July 15. An increase of temperature has given business a boom, an agreeable change to the management. Fatintina will be the next bill. —ITEM: The Opera House will open the season with Cosgrove and Grant's co. in The Dazzler 17. Meanwhile the scenery is being overhauled, a new drop-curtain painted and some improvements to the house are in progress. Music Hall also continues to be a scene of activity. The interior is being entirely redecorated, the curtain and scenery repainted and other needed repairs. Manager Boddy is busily engaged booking cos. and overlooking improvements.

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NELLY ROSEBUD

AT LIBERTY.

Address care of this office.

a 2500 house. Si Plunkard 19 gave a good performance to a large house. Marquette Rifles in Confederate Spy 20. Attendance not very large though the performance was very good for amateurs. Al. G. Field's Minstrels 22; large advance sale.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): House dark for two weeks ending July 20. —STAR THEATRE (F. B. Mead, manager): Dark.

GRAND HAVEN.—OPERA HOUSE (E. A. Nutty, manager): Wills' New Two Old Cronies July 23, 24; fair houses. Cracker Jack 21; Two Johns 10; Cora Van Tassel 19. —ITEM: Wills' New Two Old Cronies have changed route from Northern Michigan to Northern Wisconsin.

FLINT.—MUSIC HALL (Hubbard and Rankin, managers): Dark all week of July 19-23. —OPERA HOUSE (H. A. Thayer, manager): Dark 16-23.

MAINE.

AUGUSTA.—ARENA: Buffalo Bill's Wild West played over 1,000 people July 19. H. Price Webber, manager of the Boston Comedy co., is spending his vacation in Augusta and vicinity.

BATH.—GOSSIP: James F. Kelly passed through here last week to join Carrie Lewis as principal comedian.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): House dark July 15-20. Hall and Donnelly's Minstrels bill 4 for 27.

PORTLAND.—KOTSCHEMAN'S HALL (F. C. Richardson, manager): Pratt-Alton Musical combine July 17; good business. —PRAK'S ISLAND PAVILION (Bartley McCallum, manager): Dumas' Camille 22-27; largest business of the season. Men and Women 29-3.

ARENA: Buffalo Bill's Wild West 30 was fairly well received. —ITEMS: Gertrude Pratt, of the Pratt-Alton co., is a native of Portland. —Joseph Callahan, of McCallum's co., has gone to Philadelphia for a few days in the interest of the Faust co. —At the close of the Wild West 30 the cowboy band and a number of performers visited Calvary Cemetery, and decorated the grave of Jimmie Donohue, an ex-member of the profession, after some selections by the band.

MARYLAND.

LONACONING.—ARENA: Dr. Vedder's Aviary and Aquarium pleased immense crowds here July 23.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): June 15; fair house. Anna Parker as Jane was charming, and Hugh R. Hicks pleased. As Mr. Kershaw he shows decided talent. He also appeared to advantage in the curtain-raiser, The Lost Sheep, although not thoroughly familiar with his lines. —Charles Sullivan was strong as Tony Keene. Adele Parker has considerable talent but at times is inclined to overact the part.

GREAT FALLS.—OPERA HOUSE (G. N. Hartley, manager): John Dillon appeared in Wanted the Earth to a 600 house July 19 and a most enthusiastic audience; everybody pleased.

HELENA.—MISG'S OPERA HOUSE (J. L. Ming, manager): John Dillon in Wanted the Earth July 19; good business. J. K. Emmett in Fritz 7.

ANACONDA.—EVANS' OPERA HOUSE (John McGuire, manager): Frohman's Jane co. with Anna Parker as the star played to good business July

his efforts to secure something of the best. He will have nothing else.

NORTH DAKOTA.

FARGO.—**OPERA HOUSE** (C. P. Walker, manager): The theatre was dark for week ending July 29. Louise Hamilton in repertoire week of 29. The films in repertoire of standard plays week of 3-10. **ARENA:** Walter Main's Circus tent was torn to its utmost capacity, both afternoon and evening, 15.

OHIO.

DAYTON.—**Gossip:** Billy Van Minstrel co. will be organized in this city, and open their regular season at the Grand Opera House, Aug. 14. John W. Vogel, the genial and energetic advance representative, arrived first on the grounds, and is hard at work looking after the details of the monster, and what promises to be a first-class minstrel organization. The roster, for the present, is as follows, negotiations pending for a number of other first class artists, viz.: Billy Van, W. B. Curtis, J. W. Vogel, Tom Lewis, Swift and Chase (musical team), Rowe and Rantz (aerial acrobats), Fashion Tour, Robert Carmichael, Eddie Horan, Clarence Rummel, Larry Diamond, Alexander Cameron, Harry Castle, Master Harry Webb (boy soprano), W. W. Scott, W. D. Smith, Tommy Carey, Frank Farrell, Tom Hyland, J. W. Chattaway, Max Ensign, Mort Epler, Harry Kissel, Stewart Sisters (America Chansonettes), Charles Manafee, Charles Grimsley and others. Mr. Vogel promises to give an illuminated parade on the night of Aug. 13 that will eclipse anything of the sort ever attempted in this city, and faith can be pinned to the author of this statement. **Manager Harry E. Feicht** has arrived in the city, looking after the wall and ceiling decorations and other improvements of Park Theatre. Billy Van will be in the city on 21 and the other members of his co. will be here on time for rehearsals, which begin at the Grand Opera House Aug. 1. The destruction of Sedona and Gomorrah is under preparation, and will be given 1-4.

WAPAKONETA.—**OPERA HOUSE** (Gust. Winter, manager): The house is being thoroughly renovated for the season. New drop-curtain and new sets of scenery are being put in by Chicago parties. This city being in the oil district, a large business is expected. The opening will be earlier than usual.

KENT.—**OPERA HOUSE** (Mark Davis, manager): Frost and Farnham's Dramatic co. opened the regular season here July 22, presenting An American Beauty to a large audience. The engagement is for a week, at popular prices. Minnie De Haven co. underlined.

EAST LIVERPOOL.—**Gossip:** The E. L. Kinnaman troupe, collapsed July 18. The outfit brought \$100 at sheriff's sale. James E. Orr's sailing face will not illumine the box office of the New Grand this season.

TOLEDO.—**Gossip:** Mabel Eaton and Edwin Hall have been rather unfortunate lately with their operatic performances, rain having interfered on several occasions. As You Like It will be repeated.

SANDUSKY.—**Gossip:** Nielsen's Opera House is now in the possession of carpenters, masons, painters and other decorators, and under the careful directions of Manager Charles Baetz is becoming "a thing of beauty and a joy for ever." Work is being rapidly pushed, and everything will be in readiness for a grand opening about the middle of September. Mr. and Mrs. Robert Wayne, who have been sojourning at Kelley's Island in Lake Erie the past summer, are now staying at the West, arranging for his opening, which occurs in Indianapolis, Aug. 15. A number of new plays will be added to his already large repertoire, among them being The Plunger, Sire to Son, Love and Law, and Dangers of a Great City.

FREMONT.—**ARENA:** The Fremont Lodge of Elks, No. 16, are hard at work rehearsing and making arrangements for their circus, which will be given Aug. 2. The affair is under the management of R. J. Diegel of Marion, O., and promises to surpass anything of the kind ever given here.

DEFIANCE.—**CITIZENS' OPERA HOUSE** (B. F. Enos, manager): Dark July 22-27. Barlow Brothers' Minstrels Aug. 6. **MYERS' OPERA HOUSE** (L. E. Myers, manager): Dark 22-27.

OREGON.

PORTLAND.—**MARQUAM GRAND** (Cal. Heilig, manager): Dark July 15-21. **CORBAY'S NEW THEATRE** (John F. Corbary, manager): Frank W. Bacon stock co. in D. E. Higgins' live-act comedy-drama, Burr Oaks, the Vagabond, drew profitable business week ending 21.

PENNSYLVANIA.

COLUMBIA.—**OPERA HOUSE** (James A. Allison, manager): The house has been dark the past month. Many improvements have been made, and the house is now in first-class order for the coming season. The industries here are all in full operation and the indications point to a prosperous year for theatrical business. Manager Allison and Local Manager Crothers have many excellent cos. booked. The house will have a new orchestra, with ushers in full dress, and will open the season Aug. 19 with Tomlinson's Comedy co. for a week.

CARBONDALE.—**GRAND OPERA HOUSE** (Dan P. Byrne, manager): Peg Woffington was produced by Honesdale talent to a large and fashionable audience July 19. **THEATRE:** Walter Haslam, of Scranton, is in town in the interest of the excursion of the Scranton Lodge of Elks to Lake Ariel.

EAST STROUBURG.—**ACADEMY OF MUSIC** (J. H. Shotwell, manager): **ITEMS:** The Academy of Music is undergoing a thorough repairing, new scenery new steam heater, storm doors, etc.—The local Elks elected Mayor Paterbaugh Grand Exalted Ruler.

SHAMOKIN.—**G. A. R. OPERA HOUSE** (J. F. Osler, manager): The season will open here Aug. 21, with the Baggage Check co. Among the attractions already booked are these: Russell's Comedians, Joly Old Chums, Wicklow Postman, A Man's Order, The Show-away, J. J. Sullivan in Maloney's Mishaps, Charles H. Hanford, Daniel A. Kelly, Eddie McHenry, 8 bells, Midnight special, Bells of Conscience, Ad miss Eden Shore Acres, The Hurdler, Thatcher and Johnson's Minstrels, Tribbe, Fast Mail, Glimmering Abroad, A Girl Up-to-date, Fazio Romani, Silver King, Old Homestead, Carlotta, Dazzler co. No. 1, and The American Extravaganza co. The stage settings and scenery will be entirely new this season, the scenery being painted by W. F. Wise, of Philadelphia.

LANCASTER.—**CONSTITUTION PARK PAVILION:** The Robinsons Opera co. continues to attract large audiences in Gifford-Gifford's play 22-27. **ARENA:** Harry Nelson sprained his ankle while acting the part of Tremolini, the clown, in The Princess of Trebizonde, and Frank French filled the part the rest of the week. Mr. Nelson, although very lame, is singing Maracquin in Gifford-Gifford. M. J. Thomas, of the Robinson Opera co. is going to remain in this city, teaching voice-culture and coaching amateurs for the stage. He advertises that he has twenty years' experience.

WILKESBARRE.—**GRAND OPERA HOUSE** (J. H. Burgunder, manager): House dark July 22-27. **MUSIC HALL** (W. C. Mack, manager): Dark 22-27.

LANSDOWN.—**Gossip:** J. B. Breslin, manager of the Opera House, has made arrangements with the Panther Creek Electric Co. to have the house lighted by the opening of the season. Another feature Manager Breslin will add is a new orchestra, all first-class musicians.

NEW CASTLE.—**Gossip:** William C. Justice, of this city, leaves July 29 for Chicago, where he will prepare to go in advance of Lincoln J. Carter's new play, The Defaulter. **THE MIRROR** will be found on sale at the news stand of C. C. Robinson, No. 123 East Washington Street. (Of the Diamond Brothers, of this city, Matt will be with H. Henry, Lews, with Al G. Field, and Lawrence with Billy Van's Minstrels. **Manager Allen's** time is now almost fully occupied superintending the erection of his fine new residence, which, when completed will be one of the most on Quality Hill.

RHODE ISLAND.

WESTERLY.—**ITEMS:** Advertising car No. 1 of Leon W. Washburn's Circus, in charge of Harry R. Oveton, was in town 25 and billed heavily for 3-J. Frank Stanley, lecturer, has closed with Buffalo Bill's Wild West, and is now at his home in this city.

SOUTH DAKOTA.

SIOUX FALLS.—**GRAND OPERA HOUSE** (S. M. Bear, manager): House dark July 22-27. **ITEM:** Will Stackhouse, the composer, left for Des Moines 19. A rousing farewell was given him by the Sioux Falls Lodge, No. 262, B. P. O. E., who gave him as a token of their esteem a rare and beautiful walking stick.

TEXAS.

PARIS.—**PETERSON THEATRE** (R. Peterson, manager): Dark week ending July 20.

EL PASO.—**MYERS' OPERA HOUSE** (A. B. McKie, manager): Dark week ending July 19.

WACO.—**Gossip:** Work on the new Grand is progressing rapidly, the entire house being remodelled throughout. When completed Waco can boast of having as fine an opera house as any town in Texas. Notably among the improvements are a new drop-curtain scenery, and opera chairs up-stairs, making a second balcony, ladies' cloak room and additional exits; also two new fire escapes. The regular season will open here about Sept. 16 with Darkest Russia. Time is rapidly being filled, and none but the best attractions will play the Grand. Louis Siernkorski, city bill poster, signed a contract with Jacob Schwarz to furnish eight stands and thirty-three sheets of paper for each attraction, which ensures good billing for each co.

HUNTSVILLE.—**HENRY OPERA HOUSE** (John Henry, manager): Dark July 15-20.

UTAH.

SALT LAKE CITY.—**WONDERLAND THEATRE** (Charles Gates, manager): The Stanley Opera co. has been presenting Mascot to good business week of July 15-20. Next week The Pirates of Penzance. **ITEM:** Salt Lake Theatre and Grand Opera House dark 15-20. **ARENA:** The Wallace Shows 10-20 to tents packed. Receipts must have aggregated nearly \$15,000.

VERMONT.

BURLINGTON.—**HOWARD OPERA HOUSE** (W. K. Walker, manager): The season at this theatre opens 17; Town Topics 24; William Barry 25. **ITEM:** The last census gives Burlington a population of about 20,000 people. This is an increase of about 3,000 and will help to keep up the reputation of being the best one-night stand in New England.

VIRGINIA.

LYNCHBURG.—**Gossip:** Manager Dawson has returned from his trip to New York very highly pleased with the line of attractions secured while there. **Stage-Manager Stone**, of the Opera House, has recently been made a happy father, and as it is his first-born, his happiness is complete. Mother and child are doing nicely. **The Roanoke** ball team is playing a series of games here, and Jack Hooper, of the Roanoke Academy, accompanies it in the capacity of thirty-third degree "roster." **"Bob" Berryhill**, at one time manager of the Opera House in Lebanon, Ind., is playing third base for the Lynchburg team, and if he knows as much about theatrical business as he does about ball, he is a "good 'un."

WASHINGTON.

TACOMA.—**THEATRE** (S. C. Heilig, manager): House dark July 14-20. **NINTH STREET THEATRE** (J. C. McCormick, manager): House dark 14-20.

NEW WHATCOM.—**LIGHTHOUSE THEATRE** (John Nelson, manager): Eunice Goudich 12, 13.

SEATTLE.—**THEATRE** (J. W. Hahn, manager): Dark week of July 13-20. **CORDIAT'S THEATRE** (William Russell, manager): Dark week of 13-20.

WALLA WALLA.—**OPERA HOUSE** (H. V. Fuller, lessee and manager): June July 23.

SPOKANE.—**AUDITORIUM** (Harry C. Hayward, manager): A large house greeted Anna Parker in June on July 20. **ITEM:** The Society Circus, given by Wallace Munro and Charlotte Tittel at Twickenham Park on July 18, 19 was a great success. The principal features were the bareback riding of Mrs. H. Ailen and the clown work of George Reiner.

WEST VIRGINIA.

CHARLESTON.—**BURLING OPERA HOUSE** (N. S. Burlew, manager): Dark July 16-23. Damon and Pythias, local talent, 1.

WISCONSIN.

WAUSAU.—**ALEXANDER OPERA HOUSE** (N. B. Eldred, manager): House dark July 20-27. **ARENA:** Walter L. Main's Circus gave two performances to the capacity of the tents 22. It was the finest show that has visited this city for some time. Everything was clean and new, and the attendants were all courteous.

EAU CLAIRE.—**GRAND OPERA HOUSE** (O. F. Burlingame, manager): The Marie Wilsey Players are still drawing large houses. This is their third week here.

MADISON.—**FULLER OPERA HOUSE** (Edward M. Fuller, manager): The Catholic Summer School is in session at the Fuller, lasting until 5.

RACINE.—**BELLE CITY OPERA HOUSE** (J. Johnson, acting manager): A Man of Letters was given by the Frohman co. July 22, pleasing performance. This co. while summering at Waukesha comes to us Monday of each week with a change of play.

OSHKOSH.—**GRAND OPERA HOUSE** (J. E. Williams, manager): Frohman's co. in A Man of Letters July 17; good business. The Gordon-Gibney co. at popular prices 22-27.

KENOSHA.—**RHODE OPERA HOUSE** (Joseph Rhode, manager): The Two Johns July 16, 16; performances excellent; crowded houses. Gustave Frohman's Comedy co. in The Wife 20.

PORTAGE.—**OPERA HOUSE** (A. H. Carnegie, manager): Frohman's co. in The Charity Ball July 21.

SHEBOYGAN.—**OPERA HOUSE** (J. M. Kohler, manager): Gustave Frohman's co. presented Men and Women July 19 to fair business. House dark the rest of the week. The Frohman co. will appear 21 in A Man of Letters.

JANESVILLE.—**MYERS' GRAND OPERA HOUSE** (W. H. Stoddard, manager): Van Dyke and Eason's Comedy co. in repertoire at popular prices July 21; crowded house.

STEVENS POINT.—**GRAND OPERA HOUSE** (Bosworth and Stump, managers): House dark July 22-27. Hettie Bernard Chase 31-1; Al G. Field's Black America 7.

GREEN BAY.—**OPERA HOUSE** (S. Brender, manager): Al G. Field's Black America July 31. **TURNER HALL:** The Roberts-Martin co. in Faust and Marguerite 17; fair house; fine performance. German stock co. in a production of Schiller's Love and Intrigue to the capacity of the hall. **ITEM:** Thomas Fitzgerald, of the Moore and Livingston co., and E. Lawrence Lee, manager Earle Lindon co., are spending the Summer here.

APPLETON.—**OPERA HOUSE** (E. Erb, manager): Gordon and Gibney co. appeared week of July 15, and they closed a good week's business. A Clean Sweep 22 to a fair-sized audience. **ITEM:** A German co. from Milwaukee appeared at Turner Hall on Sunday evening to a fair-sized audience.

LA CROSSE.—**THEATRE** (J. Strasilpka, manager): Alhambra Vaudeville week ending July 20 to light houses. After eight consecutive weeks of popular-priced entertainments, the house will now be closed for the rest of the summer. **ARENA:** Hall's Circus 15-20 to large business. Main's Circus 20; good business.

CANADA.

WINNIPEG.—**BIJOU THEATRE** (W. H. Seach, manager): Mrs. General Tom Thumb co. to good business July 15-18.

CHATHAM.—**GRAND OPERA HOUSE** (Harry S. Rispin, manager): House dark weeks of 15-20 and 22-27. **ARENA:** Barnum and Bailey's Circus drew immense crowds 15.

ST. THOMAS.—**Gossip:** H. G. Hunt, proprietor of the Grand Opera House, St. Catharines, and lessee and manager of the Hodge Opera House, Lockport, N. Y.; Music Hall, Lockport N. Y.; Roal Opera House, Guelph, and City Opera House, Stratford, has leased the Claris Opera House and will remodel it throughout, after which it will be known as the Grand Opera House, and will be managed in connection with Mr. Hunt's other place of amusement. The stage will be enlarged to 30x50 feet, and a gallery which will seat 400 put in, making the seating capacity over 1,600. There will be four boxes and the house will be re-vamped and redecorated throughout. **ARENA:** Barnum and Bailey's Circus, 17; large business.

MONTREAL.—**Gossip:** The bill at Sohier Park, with very slight variation, remains the same as last week. Mrs. Murphy (Mrs. Harry Thomas) and her husband have been spending their honeymoon at Tadoussac. Preparations for the production of Jack Harkaway go forward prosperously. **Manager Sparrow** seems determined to make the venture a suc-

cess. The printing and litho work are said to be unique. Things theatrical are very quiet here. **ARENA:** Barnum and Bailey's Circus exhibited on the old Shamrock Lacrosse Grounds to big audiences July 22, 23, and gave excellent performances.

HAMILTON.—**ARENA:** Barnum and Bailey's Circus July 19. The street parade was the best ever seen in Hamilton. The horses were well cared for and looked in fine condition. The tents at the two performances were crowded to their utmost capacity, and every person seemed to be well pleased with the performances. The show is without doubt the best ever seen here.

QUEBEC.—**ACADEMY OF MUSIC** (Theofred Hamel and Co., managers): Anna Eva Fay July 15-19; good business.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A FATTED CALF (Eastern: Eugene Robinson, mgr.): Brooklyn, N. Y., Aug. 31-Sept. 7.

A FATTED CALF (Western: Eugene Robinson, mgr.): Omaha, Neb., Sept. 1-7.

ANNA REIDAN (Augustin Daly, mgr.): London, Eng., June 25—indefinite.

ALLEN AND HILL'S: Watertown, N. Y., July 29-Aug. 3.

BURTON'S LYCEUM THEATRE: Janesville, Wis., July 29-Aug. 3.

BAILLY AND GRAY'S: Olney, Ill., July 29-Aug. 3.

CIRIL SPOONER (B. S. Spooner, mgr.): Wichita, Kans., July 29-31. Arkansas City Aug. 1-3, Parsons 5-10.

EMMA WARRIN: Lawrenceburg, Ky., July 29-Aug. 3.

FRANLEY STOCK: San Francisco, Cal., June 3-Aug. 31.

FLORA STANFORD: Glen Falls, N. Y., July 29-Aug. 3.

GROSS BROTHERS' PAVILION THEATRE CO.: Indianapolis, Ia., July 30, Charleston 31, Humeston Aug. 1, Leon 2, Mt. Ayr 3, Grant City, Mo., 5.

GIRNEY-GORDON STOCK: Joliet, Ill., July 29-Aug. 3.

JACK FOWLER: Webster City, Ia., July 29-Aug. 3.

JANE VANDERBILT: B. C., July 31, Whitcomb, Wash., Aug. 1, Seattle 2, 3, Portland, Ore., 5, 6.

LYCEUM STOCK (Daniel Frohman, mgr.): San Francisco, Cal., July 15-Aug. 3.

LEONARD GROVER: Portland, Ore., June 10—indefinite.

LOUISE HAMILTON: Fargo, N. D., July 29-Aug. 3.

MANHATTAN BRACH STOCK: Denver, Col., July 1—indefinite.

MAY PRINGLE: Evanston, Wyo., July 29-Aug. 3, Park City, Utah, 5-10.

NATIONAL THEATRE STOCK: Washington, D. C., June 2—indefinite.

SCOTT RAYMOND'S COMEDIANS: La Salle, Ill., July 29-Aug. 3.

SHARPLEY'S LYCEUM: Griggsville, Ill., July 29-Aug. 3.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Portland, Ore., July 29-Aug. 3, Olympia, Wash., 5, Tacoma 6, 7, Seattle 8-10, Vancouver, B. C., 12, Victoria 13, 14, Spokane, Wash., 16, 17.

TRILEY (A. M. Palmer, mgr.): Chicago, Ill., July 1—indefinite.

TRILEY (A. M. Palmer, mgr.): New York city April 15—indefinite.

WALTER SANFORD'S STOCK: San Francisco, Cal., June 3—indefinite.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (David Henderson, mgr.): Chicago, Ill., May 20—indefinite.

ANDREWS' OPERA: Peoria, Ill., July 15—indefinite.

CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.

CASINO OPERA: Benton Harbor, Mich., July 29-Aug. 3.

1492 (E. E. Rice, mgr.): Manhattan beach, N. Y., July 1-Aug. 31.

HOLMES-ROBINSON OPERA (Charles G. Amnden, mgr.): Washington, Del., June 24—indefinite.

HINRICHS GRAND OPERA: Philadelphia, Pa., June 17—indefinite.

INNIS SAND: Toronto, Ont., July 29-Aug. 1.

KISMET: Boston, Mass., July 8—indefinite.

LYCEUM OPERA: Atlanta, Ga., July 22-Aug. 31.

LITTLE ROBINSON CROUSE: Chicago, Ill., June 8—indefinite.

MILTON ABORN OPERA: Atlantic City, N. J., July 8—indefinite.

MURRAY-LANE OPERA: Cleveland, O., June 10—indefinite.

NEW YORK OPERA: Kansas City, Mo., July 15—indefinite.

ORIOLE OPERA (Parks and Graves, managers): Duluth, Minn., July 22—indefinite.

PYKE OPERA: Denver, Col., July 8—indefinite.

ROBINSON OPERA (Eastern: Frank V. French, mgr.): Lancaster, Pa., June 3-Sept. 9.

SOUSA'S BAND (D. Blakey, mgr.): Manhattan Beach, N. Y., June 10-Sept. 3.

THE SPURGE: New York city July 8—indefinite.

WILBUR OPERA: St. Paul, Minn., July 1—indefinite.

TEMPLE OPERA: Indianapolis, Ind., July 1—indefinite.

UNION'S LAYE OPERA: St. Louis, Mo., July 1—indefinite.

MINSTRELS.

AL. G. FIELD'S DARKEST AMERICA: Green Bay, Wis., July 31, Sheboygan Aug. 1, Fond du Lac 2, Oshkosh 3, Appleton 4, Wausau 5, Stevens Point 7.

GORDON THATCHER AND CARROLL JOHNSON'S: Albany, N. Y., Aug. 5.

GORTON'S (Charles H. Larkin, mgr.): Watertown, N. Y., Aug. 3, Canton 5, Malone 6, Saranac Lake 10.

HALLARD AND DONNELLY'S: Union Me., July 30, Warren 31, Damariscotta Aug. 1, Wiscasset 2, Rockland 3.

CIRCUSES.

BARNUM AND BAILEY'S: Stratford, Ont., July 30, London 31, Port Huron, Mich., Aug. 1, Saginaw 2, Flint 3.

CLARK'S: Perryville, Mo., Aug. 1.

LENN BROS.: Redwood Falls, Minn., July 30, New Ulm 31, St. Peters Aug. 1, Owatonna 2, Chatfield 3.

LEON WASHBURN: Hartford, Mass., July 30, Falmouth 31, Middleboro Aug. 1, Attleboro 2.

NEW GREAT SUNDICATE: Regina, B. C., Aug. 1, Virden 3.

RINGLING BROTHERS: Clayton, N. Y., July 30, Gouverneur 31, Potsdam Aug. 1, Carthage 2, Charlotte 3, Bay City, Mich., 5, Mt. Pleasant 6, Ludington 7, Manistee 8, Traverse City 9.

RICE'S: Manhattan Beach, N. Y., July 1—indefinite.

SKELLS BROS.: Chatham, N. B., July 31, Fredericton Aug. 1, Woodstock 2, St. Stephen 3.

SAWYILLE AND EWER'S: Lake George, N. Y., July 30, W. F. Kirkhart's: St. Paul, Minn., July 29-Aug. 3.

WHEEL BROTHERS: Shippensburg, Pa., July 30, Newville 31, Carlisle Aug. 1-3.

MISCELLANEOUS.

BUFFALO BILL'S WILD WEST: Glen Falls, N. Y., July 30, Pittsburg 31, Malone Aug. 1, Ogdensburg 2, Watertown 3.

BLACK AMERICA (Nate Salisbury, mgr.): Boston, Mass., July 15—indefinite.

CANN

THE GRUMBLER.

"I must have liberty
Withal, as free a charter as the wind,
To blow on whom I please."



A COPY of the *Tammany Times* fell into my hands yesterday. It is a paper, as its title would indicate without explanatory motto, devoted to Democracy. But it turns aside for a moment to talk of the theatre with other topics non-political. In its theatrical article I find a vigorous, pertinent protest against the license given to some dramatic writers on the daily press—a license to roundly abuse personal enemies among actors and to say anything in the line of abominable suggestion that would occur to a loafer against actresses.

If some of the matters printed by certain papers about actresses—rumors and innuendos without a basis in fact—were to be published about women in private life, the writers of the articles, if identified, would be horsewhipped as frequently as they take a drink; and the newspapers for which their stuff is served up would be forced out of business by accumulated libel verdicts.

Newspaper impertinence in gossip about the profession is even more pronounced than is newspaper impertinence generally in these days of what is called "up-to-date journalism."

People of the stage have in past generations suffered from the bigoted and ignorant and intolerant spirit that moved to the making in England of laws against strolling players, who were by statute called "sturdy beggars" and subjected to arrest at the will of every petty local official who might wish to exercise a puny authority.

It is no wonder that the theatre for ages staggered under this outrageous stigma. It is really a marvel that it has in all intelligent conception risen in spite of this ban and in spite of the traditions that grew out of it to a place prouder than that held by any of the institutions that were fostered and protected while the theatre was legislated against and those who sought a living in it were unjustly branded as outcasts even to generations unborn.

And yet there was not much liberality in any direction in those days. Promoters of rival religions amused themselves earnestly by burning and butchering each other's adherents, and the person who, under the sting of necessity, stole a sheep or a measure of grain was put to death.

It is really a wonder, with all these gentle regulations of human impulse, and the plagues that followed the unclean living even of the materially fortunate in those times, that even the unco' guid should have survived in sufficient number to propagate their species.

But to go back a moment. Out of the traditions grown from oppression has descended even to this enlightened age an assumption of brutal right on the part of some persons not fit to menially serve those they abuse, an insolent assertion of an authority to question the rectitude of this or that actor and to sneer at the virtue of this or that actress upon every occasion possible.

And the saddest part of it is the patience, the endurance, the unquestioning submission of those thus ill-treated—a resignation born of the ancient ban—which should be shaken off. There are to-day as noble, high-minded, admirable and able men and women on the stage as there are anywhere under the sun. The influence of oppression upon any class is long-lived. But the time has come for aggressive and vigorous defense where there long has been submission and silence.

There is one man who has performed greater wonders for the standing of the profession than he ever has performed upon the stage. That man is Henry Irving, now by courtesy of his sovereign a knight. He has not only conquered the prejudices of scholarship. He has destroyed convention in its highest place, and established precedent by the hands of the Queen herself. What he recently said in London at a gathering in honor of his knighting is worth embalming:

The distinction which as been conferred upon me by her Majesty is chiefly valued by us because it removes, once for all, a certain shadow which rested upon our calling. Actors are endowed as much as other men with a sense of justice, and it appeared to them most unjust that they should be debarred in any way from the privileges open to other classes of their countrymen. Not long ago I took occasion to remark that the actor's calling was under an official ban. I was taken to task for that by a very able and powerful journal, which asked me what that ban might be. A very simple illustration will suffice. Here is my son Harry, who has the privilege of being your guest. He had the good fortune and honor to be called to the bar, and he was entitled by that honor to pay his respects to his Sovereign. He gave up the bar for the stage in the hope of becoming in good time an actor. He quite understands me; he is very modest. When he elected to become an actor, he at once ceased to possess that right which he might have enjoyed as an advocate. I call that an official ban. It seemed a remnant of an ancient prejudice, which elsewhere we have successfully combated, and which, by the favor of the Sovereign and a Prime Minister who appreciates the dignity of art, we have driven out of the fortress where it was most tenaciously entrenched. I have sometimes been told that in this matter I am too sensitive; but you will agree with me that no one can be too sensitive about the honor of his calling. To put on a court dress and attend a *levee* may not be one of the highest felicities of life, especially if you walk up St. James's Street and are followed by ragamuffins suggesting that you might get your hair cut and bestowing the various other little compliments that they are in the habit of paying. But to say authoritatively that one artist shall not have the privilege extended to another is to put on him a stigma not easily to be borne. Happily, we have witnessed a very great change, and an actor is now declared to be no longer disqualified by his calling to receive recognition from the crown. This is a state of things which is very far before and very far beyond any personal pride.

Of the intrinsic value of knighthood there are various opinions. Ordinarily, I do not think it

worth a rush. But I question if there was ever an investiture that has reached so far and with such corrective and reforming hand as will this permission of Victoria that Irving shall prefix his theatrical name with a monosyllable that so many worship.

Even the curs that snap at the heels of theatrical persons as they dare not snap at the heels of persons less commendable ought to read in it a prophecy of a new order of things. But if existent curs do not, their professional progeny will or lose their ears.

JACQUES.

IN SUMMER PLACES.

J. P. Keefe and Frank Willard are spending their Summer vacation in Patchogue, L. I.

Laura Burt and Mrs Burt have taken up residence in Newport for the season.

Charles Hyde, late of the Andrews Opera company, is spending the Summer at Troy, O., with his mother.

John W. Burton is at Pine Point, Me., for the Summer.

Etta Reed is spending her vacation with her mother at Ravenna, O., and the surrounding lakes.

Walter Loftus is summering at Yoyo Cliffs, Me.

George Lederer, who has been ill with gastric trouble, is recuperating at West Baden, Ind.

Wright Huntington has gone to Lake Bashaw, Moodus, Conn., where he will remain until rehearsals are called for Augustus Thomas' new play. Mr. Huntington will engage and direct Ford's stock company at Baltimore again next Summer.

George H. Primrose and Mrs. Primrose are the guests of John T. West, brother of Billy West, at Willow Camp, Cayuga Lake. Mr. West will remain at this place until the beginning of rehearsals for the opening of the Primrose and West season at Utica on Aug. 17.

Chauncey Olcott is the guest of his mother, Mrs. Brennan, in Buffalo.

Charles E. Bloomer has left Cape May and is visiting friends at Bridgeport, Conn.

F. E. Morse, who has been spending the Summer at Ashland, N. H., will soon leave for Lake Ontario for a short sojourn before beginning his season's work in the interest of Fanny Rice.

Ray Bankson is spending his vacation at Berkeley Springs.

Grace Sherwood is at the Cromwell House, Bath Beach.

Geraldine McCann is spending her vacation in the Adirondacks.

The Southers-Price company are spending the Summer at Mr. Southers' cottage, Berkeley Springs, W. Va. This organization will produce William Tell, Faust, and Mr. Souther's dramatization of Rider Haggard's "Cleopatra" the ensuing season.

Mr. and Mrs. William N. Griffith of the Richard Mansfield company are rusticated at the Star Villa, Cape May.

Harry D'Esta and wife are furnishing the entertainment at Iron Pier, Cape May.

The Waterbury Brothers, of Washington, are giving popular musicales at the hotels, Cape May.

E. R. Mawson, formerly of the Robert Mantell company, is at Cape May.

Little Elsie Lower is summering at Cape May.

Frederic and Minnie Seward are passing the Summer at St. Regis Lake in the Adirondacks. Mr. Seward divides his time between fishing and writing a new play.

J. Frank Sherry is at Atlantic City.

Lillian Emery will visit friends in Atlantic City for several weeks.

Edwin Wayne is enjoying life in Philadelphia before the opening of his engagement with The Stowaway. Mr. Wayne has a mania for cycling, and can be seen daily in Fairmount Park.

Bessie Grayson, late of the Seabrooke Opera company, is visiting her folks in Harlem.

Georgie Burt paid a flying visit to Atlantic City, last week, stopping off at Philadelphia. She returned to town on Saturday.

Henry J. Yorkey is visiting his mother at Syracuse.

Minerva Dorr is summering at New London, N. H.

William C. Andrews is at Asbury Park.

Mattie Lockette has gone to St. Louis for the Summer.

A TREASURE FOR TOURISTS.

"Health and Pleasure on America's Greatest Railroad," No. 5, of the Four-Track Series for 1895, issued by the Passenger Department of the New York Central, from the press of the American Bank Note Co., surpasses in size and beauty any volume of like character ever published. No brief description can give an adequate idea of its excellence and utility. To summarize it in a few words, the book is a handsome volume of 504 royal octavo pages, with numerous maps and illustrations, beautifully bound in illuminated covers. The primary object of the book is to give useful information regarding the popular health and pleasure resorts of New York, New England, and Canada, but it goes beyond this scope, and in a series of interesting chapters treats of the beauties of landscape and climate to be met with in California, Colorado, Utah, Yellowstone Park, Mexico, Japan, and the Hawaiian Islands. The descriptive matter relating to the various features of interest in these localities is accompanied by over 300 illustrations, depicting the most beautiful scenery of the country. In addition to these features, epitomized tables of routes, fares, hotel rates, etc., etc., render the book invaluable to traveler and tourist. The maps are all new and up to date and cover the Adirondack Mountains, Thousand Islands, Lake Region of Central New York and all the prominent resorts.

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ENGAGEMENTS.

William H. Pascoe will continue with James O'Neill.

Mary Laird and child and Helen Jones will be with A Bowery Girl.

Thomas A. Coleman has signed with Mr. and Mrs. Tabor.

Josephine Lindleigh has signed with Joseph Cawthorne.

Fanny Gillette and H. D. Byers will be with Frederick Warde.

Marguerite May will be the soubrette with the Superba company in place of Leola Belle, resigned.

J. A. Curwood, formerly stage-carpenter of the Windsor Theatre, this city, has been engaged for the Superba company. A. H. Varley, formerly with Blue Jeans, is to go with the same company.

Emma Maddern, Fred Mower and Harry Mainhall are engaged for the Girard Avenue Theatre stock, Philadelphia.

Barry O'Neil and Nelly Waters have signed with Manager Bailey Avery to support Lillian Walroth next season.

C. J. W. Roe has signed to go in advance of Minnie Lester.

Edmond C. Burroughs has been engaged for one of the principal roles in In the Foothills.

J. Edwin Leonard has been re-engaged for the part of Harry Marlinspike in The White Squadron—his third season in the role.

Thomas A. Russell has been engaged by J. M. Hill for The Capitol.

Robert T. Haines, who has been associated with Thomas W. Keene, James O'Neill and Robert Downing, has been engaged to play leading parts with Walker Whiteside.

Henry Greenwall and company have made several new engagements for the company that will support Minnie Maddern Fiske, the list to date including James Neill, leading man; Ida Waterman, leading woman; Frank R. Mills, Harry De Vere, Lyster Sanford, Mary Maddern, Helen Macbeth. The business staff includes Charles E. Power, manager; W. M. Hull, advance agent, and Guy Smith, treasurer.

Will H. Flack will go with the 8 Bells company for the third consecutive season as treasurer.

Roy Bankson has been re-engaged for the part of Faust with Edwin Souther's Faust and Marguerite company for next season.

W. A. Brady has re-engaged Mabel Amber for the title-role in Trilby for next season. Miss Amber's success last season was pronounced.

Alice Chandler will be a member of the Boston stock company.

Barry Ferguson will star conjointly with St. George Hussey in McCarthy's Mishaps. C. H. Lorraine will be the manager.

Thomas J. Keogh and his wife, Lizzie Montgomery, have been engaged for the coming season at Hopkins' Theatre, Chicago.

The Washburn Sisters will be featured in Louis Robie's spectacular operatic extravaganza of Fortune. Phil Hunt has been engaged by Mr. Robie to manage the attraction. The libretto and music are the work of John Stromberg, and the scenery is by John H. Young.

Manager Thomas W. Prior will open the road season of Little Robinson Crusoe during the last week of August. The company will include Edwin Foy, Adde Farrington, Sadie MacDonald, Frank H. White, Henry Norman and other well-known artists. Max P. Godenrath will be the acting manager, and George Bowles the advance representative. Little Robinson Crusoe is now in its second month at the Schiller Theatre, Chicago.

Agnes Ardeck has left for Chicago to begin rehearsals with Joe Cawthorne's A Fool for Luck company.

A divorce was granted on July 26 to Mrs. Margaret Hallam from Henry Hallam.

Lorin J. Howard has been engaged for John D. Hopkins' stock company in Chicago, and will make his first appearance in Nobody's Claim.

Edward J. Heron has signed with The Cotton King for next season.

Ferd. Noss has engaged Hattie Haines for The Kodak company.

Herbert Ayling will be with John Drew.

Bijou Fernandez will be with Sol Smith Russell.

Harry Meredith will be with Julia Marlowe Taber.

Mrs. E. J. Philipps has resigned from the Holland company and will go with Charles Frohman.

Lottie Alter will play a short engagement with Joseph Jefferson and then go back to Charles Frohman.

Sidney R. Ellis has engaged for Darkest Russia, Paul Gilmore, O'Kane Hillis, W. C. Holden, Will A. Sands, Louis Bresa, O. H. Barr, John C. Ellis, Fred. Drew, Gerald Squires, Scott Peabody, George Connor, Herbert A. Showles, Carroll Jones, Dewitt St. John, Katharine Roland, Eva Byron, Florence Roberts, and Elizabeth Garrison. Owen Ferree will be general manager, and E. E. Shultz agent. The company engaged by Mr. Ellis for Bonnie Scotland will include Frank Lander, Robert Cummings, John R. Cumpson, Robert V. Ferguson, J. L. Ashton, Willard Lee, Arthur Clark, George A. D. John son, Charles B. Hawkins, Robert Ireland, William Cameron, R. Edgar Vance, George H. Pierce, Taylor Hutton, Charles Gardner, Jr., Selma Herman, Violet Black, Mabel Florence, and Louise Rial. Owen Ferree will be general manager, C. J. Walker, agent; Alva Herman, treasurer, and Robert Ireland leader of the bag pipers, and William Cameron in charge of the Scotch dancers.

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HERE AND THERE.

LAST week I had something to say about the propriety, or rather the impropriety, of wearing large flowery hats with shirt-waists, and I was so wrought up by that incongruous combination, which I have so frequently observed, that I neglected to include a few remarks on the subject of the "Cissy Fitzgerald" bonnets, which a few misguided damsels insist on donning at the same time with a shirt-waist. This is not only in bad taste, but it also borders on the ludicrous, and I hope those of the fair sex that hitherto have been guilty of this breach in the etiquette of dress will mend their ways and adopt the festive sailor, which springs eternal from the millinery shop, and which is preeminently the hat to wear in Summertime, and with a shirt-waist. Here endeth the second lesson.

By the way, there is a special brand of sailor which is called the "Tribby," for no visible reason, but it adds one more item to the immense account the poor heroine is responsible for.

In front of a little restaurant I passed the other day—one of those which sports a blackboard before the door setting forth the bill-of-fare in hieroglyphics—the artist-waiter who was adorning the sign evidently forgot his primer, for one of his lines read "Soft Shall Craps."

What's this? What's this? Jefferson growing stout? Our own and only Rip acquiring a corporation? That is what an item now making the rounds tells us. Tut! tut! thou facetious paragrapher, and go to. I'll none of thee.

In Boston they have just found out that Henry Tyrrell has written a play in which Edgar Allan Poe is the hero. This poetic little drama was produced at the Empire by Nelson Wheatcroft, himself in the title-role on May 14, at a special matinee performance and elicited much praise for the scholarly touch its lines and construction revealed. Wake up, Boston, wake up!

These post-matinee receptions at the Casino, held by the different ladies of The Sphinx company, make a charming oasis in the present amusement Sahara. In Boston they were a great success. Molasses candy and gold watches were given away to the lady visitors with great prodigality, and the audience was allowed to come upon the stage after the performance and actually shake hands with the real live actresses. Why, it was lovely! In Boston, too, they gave away cuff-buttons and hat-pins and no end of other things, and the prima donna always sang a little ballad by special request. And now they're doing it all over again for the benefit of those people who are not fortunate enough to dwell in Boston. Life's worth living after all.

Out in St. Louis the company singing at Uhrig's Cave has just produced a new opera entitled Ollamus, and the massive William Rob Roy Pruette has a part in which he has to appear in skirts and with a bottle. (I'll not say what kind of a bottle. You can guess that.) The name of the character is Prince Chic, and he is called a twenty-one year old infant. Just think that and ponder on the whyness of the which.

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TELEGRAPHIC NEWS

CHICAGO.

A Manager's Prophecy that the Wheel will Kill Summer Theatricals—Hall's Chronicle.

[Special to The Mirror.]

CHICAGO, July 29.

Our protracted spell of comparatively dry weather has been followed by a series of lively showers, which have occurred at hours calculated to make the theatrical managers rave, and the people who operate out-of-door schemes imagine vain things. The rain has usually begun to pour down in the early evening, and people have remained indoors rather than brave a soaking. Nevertheless business has been fairly good, considering the rain and heat.

The engagement of The Merry World came to a close at the Columbia last Saturday evening. It was a lively show, but the people seemed rather indifferent to it, and its stay with us was cut short. It goes directly to your city, whence it came to us.

Trilby continues to do the business of the town, and Hooley's is filled at every performance. It has but a few more weeks to run, closing Aug. 24; then the Lyceum company opens the regular season of the house.

Talk about good soubrette names! I had a colored lady brought before me the other day on a charge of disorderly conduct, and she signed her name "Waughnetah Brown."

The run of The New South closed at McVicker's Saturday night last, and the house will now be dark until the opening of the regular season.

An anonymous correspondent writes me that a recurrence of the dreadful Svengali picture in a paper here calls to mind the saying of the good young man (Matt., xix., 30), "What lack I yet?"

The Columbia will now remain closed until the latter part of August, when it opens again with some fine bookings for the year.

My genial friend John C. Eckel, the popular managing editor of the Chicago Dispatch, leaves for your section of the country Wednesday next to spend his vacation in New York city and the seashore. John is widely acquainted in the profession and hopes to pleasantly renew old associations.

George A. Schiller, the Boston comedy pet, writes me from Schiller's cottage, Squantum, collecting mosquito bites and merry jests for next season's Passing Show. His theatre here is still in Tom Prior's hands.

Last Monday night, about ten minutes before the City Council adjourned for the Summer, Mayor Swift nominated me for police magistrate at the Thirty-Fifth Street Court, and I was unanimously confirmed. I began to deal regularly with the drunks and disorderlies there Wednesday, and will be there every morning, and at my Clark Street Court afternoons. The first criminal case was that of a small boy charged with breaking windows, and I let him off with a lecture. Major Pond please write.

Fond recollections of a fine man were recalled last week by your splendid picture of W. H. Crompton, consummate artist and splendid gentleman. Here in Chicago we love him not only for his good stage-work, but for himself alone.

Karl Gardner is here. I met him the other day, and he says his next season with The Prize Winner opens Sept. 1, and he plays At Haymarket the week of Sept. 15.

Manager John W. Dunne arrived from New York the other day to arrange for the opening of his petite and pretty star, Gladys Wallis, at McVicker's next month in Clay Greene's new version of Fanchon, also to launch his comedy star, Joe Cawthorne.

M. J. Cleveland, of Independence, Mo., sends me a fine picture of the Fairmount Auditorium stage during the second act of The Mikado.

Queen Lil's Royal Hawaiian Band and Liesegang's famous World's Fair Band, are entertaining the patrons of Franz Thielemann's Lincoln Park Beach. Mr. Thielemann, by the way, is the German gentleman who sent me an annual pass addressed to "Mr. Piff Hall."

The chutes are amusing merry crowds, and the '49 mining camp is a popular resort for pleasure-seekers.

Manager Henderson is of the opinion that bicycling will eventually kill Summer theatres in Chicago as it has in Paris.

Sara Stafford, with Felix Morris last season, is to be the press agent of the Lincoln Theatre this year.

D. Gage Clarke, the bright young Chicago comedian, who was with Gustave Frohman last season, has signed with Charles H. Hoyt for next season.

My friend McConnell has the temerity to write me as follows:

"To set things right, I wish to deny the rumor that Fred Hamlin was one of the robbers who held up the train on the Lake Shore yesterday. I can prove an alibi for him. I had him in my room at the hotel, and was taking money away from him in a little game called cribbage. This, I can prove by one Charles Dillinghimer—it used to be Dillingham, but Alf Hayman objected to the 'ham' and Charlie had to change his name to Dillinghimer. By the way, Alf has been to Europe this Summer, and will come back with both his feet on the same vessel. You may not believe this, but it goes, as the steamship company made special arrangements, and it saved them carrying a whole lot of ballast."

The second edition of Little Robinson Crusoe goes along merrily at the Schiller to large business. It is a go for the full Summer season.

The ball game at the West Side League Park last Friday afternoon was a great success. The Merry Worlders and the Little Robinson Crusoes, captained respectively by Lee Harrison and E. Edison Foy, realized nearly \$1,500 for the Fresh Air Fund. The umpires were States-

Attorney Jacob Kern and yours truly. Warfield made the comedy hit of the game as a sort of a "Wandering Jew." He did not play, but he mixed in with the players until I had to have him arrested and released on a bond, for which he paid, for the sick babies. Louis Mann swelled the fund by selling bits of his Svengali nose as souvenirs. All the professionals were out, and the Crusoes won by a score of 29 to 15 in four and a half innings.

Ali Baba, which will soon reach its 700th performance at the Chicago Opera House, continues to fill the theatre.

John H. Havlin has resumed the management of his old house and will re-open it next Sunday with Milton Nobles in Love and Law.

The Chute people have offered cash prizes for the best prose description of the sport.

Manager Hopkins had his biggest week with The Silver King, and this week the stock company presents The Galley Slave, with McIntyre and Heath, Bogart and O'Brien, and other clever people. He announces the opening of the old Standard, on the West Side, next Sunday, with a stock company and continuous burlesque show. He will try to revive this morgue as he did the one on State Street.

Dolph and Susie Levino, Irene Franklin, and a lot of clever people are amusing the many patrons of George A. Fair's Masonic Temple Roof-Garden.

Kohl and Middleton reopen the Olympia next Saturday noon, entirely refitted. Matthews and Bulger, the American Macs, and others will figure in the first week's continuous bill.

Manager Hutton, of the Lincoln, has added to my law library "Wardell's Law of the Theatre," and I am now armed for all of you.

"Biff" HALL.

BOSTON.

Olivette with the Castle Square's New Prima Donna—Kismet's Second Edition.

[Special to The Mirror.]

BOSTON, July 29.

There was much interest in the revival of Olivette at the Castle Square to-night, because it gave Bostonians their first opportunity to judge of the work of Tillie Salinger, the young prima donna, engaged by Edward E. Rose from the Tivoli, San Francisco. As her part to-night was the Countess the honors were won by Louise Eissing, who has made a brilliant success as leading lady. She won new honors as Olivette and displayed her talent to marked advantage. Miss Salinger was well received.

Kismet is moving along successfully at the Tremont. A change is to be made later in the week, when a second edition will be put on containing many bits of business suggested since the opening performance.

Black America continues to attract good crowds at the Huntington Avenue ground, and will remain for an indefinite season.

Symphony concerts attract at Keith's new theatre, and the specialty bill is of the strongest.

Clever variety attracts good houses at the Palace.

The first of the regular theatres to open its doors for the season is the Bowdoin Square, which will present Lost in New York next Saturday. Newly decorated and changed the Howard Athenaeum will open with burlesque and variety 5. With a new management and a great many changes in its interior arrangements, the Columbia will present The White Rat 25 or thereabouts. The Hollis Street opens 26 with Mighty Millions, a new drama, of which much is expected. The Grand Opera House will open on Aug. 19, and the same night Thrilly will reopen the Museum. When the Park opens it will present a strong combination of burlesque, variety, and minstrelsy. The Boston's preliminary season will open on Aug. 10 with George Thatcher and Carroll Johnson's Twentieth Century Minstrels. The Boston's interior is being beautifully decorated, and the house will be more magnificent than ever.

Charles J. Rich has been informed by his star, Peter F. Dailey, that the coming influx of Knights Templars in Boston during August will give him an excellent opportunity to study the idiosyncrasies of hotel men, and the information will prove most useful in the new McNally comedy, The Night Clerk, in which Mr. Dailey is to be seen next season.

The Howard Athenaeum is to celebrate its semi-centennial Oct. 13.

Edward H. Crosby and his wife have returned from a brief European trip, in which Mr. Crosby has been studying foreign theatres. He has resumed his dramatic department in the Post.

Lizzie Macnicol, who is now playing in Kismet, will resume her original part in Rob Roy when the season opens, Sept. 2.

The rehearsals of The Widow Jones are being carried on at the Museum, and everything will be in readiness for the opening of the season at Brockton, 16. Henry B. Harris is to be manager of the company, and Ramsey Morris will go in advance.

I hear that Fanny Davenport is to revive her four Sardou successes—Fedora, La Tosca, Cleopatra, and Gismonda—during her coming engagement at the Boston.

One of the striking things about In Sight of St. Paul's is the way in which the great dome is seen in each setting, sometimes in the distance and sometimes in the foreground. The cast is being selected with great care, so as to have everything ready for the production by C. F. Atkinson at the Bowdoin Square Sept. 30. William Calder will soon come to Boston to superintend the production.

One of the features of The White Rat, which opens the Columbia, is the trained dog "Trilby." Jeannette St. Henry distributed the souvenirs at the matinee of Kismet, 27.

Melbourne McDowell's yacht, Fanny D., won the race for the Davenport Challenge Cup given by the Duxbury Yacht Club on Saturday.

Edward W. Varney, Jr., was in town last week arranging for the production of Jack Harkaway at the Bowdoin Square, 28.

John W. Rose, who has been in Paul Kauvar for the past three seasons, winning success as Potin, will be the Rev. Mr. Ponder in The Cotton King next season.

A comic opera school is to be established by Harry Aiken in connection with his season at the Tremont. JAY B. BENTON.

WASHINGTON.

The New National Closed—Charles Coote's Testimonial—Items.

[Special to The Mirror.]

WASHINGTON, July 29.

The third comedy season at the New National Theatre came to a close Saturday night with Partners for Life, and the curtain-raiser, Barbara, as the bill. At the close of the performance the audience waited until everyone of the company made individual appearance in answer to the applause and said a few happy words at parting.

Charles Coote's testimonial, which occurs to-morrow night, Tuesday, at the Grand Opera House, promises to be a large money-winner. The first act of Caste will be done with Frederick Bond as Eccles, Charles Coote as Sam Gertrude, Charles Mackay as D. Alroy, William Boag as Hawtree, Lillian Lawrence as Esther, and Frances Stevens as Polly. Mr. Coote will also appear as Captain Huntington in Man Proposes. Sandwiched between will be the Apollo Glee Quartette; Little Elsie Lower, the clever dancer; W. H. Conley, comedian; J. J. Fisher, vocalist; Corinne Adele Parker, recitations; Master Charles Madert, cornet soloist; Edwin B. Hay, and the Mount Pleasant Field Cornet and Drum Corps of sixty-five boys. The sale of seats looks like a crowded house.

A. Tregini, of the Washington Marine Band, has just completed the music to be used in Robert Downing's production of Sardou's tragedy, Helena. The recital elicited the unanimous verdict that a musical success is assured. Mr. Downing is gratified beyond measure. The scenery for this production, four sets in all, are being painted at the studios of L. W. Seavey and Messrs. Gates and Morange.

Harry Allen, assistant manager of the Academy of Music, who is sojourning at Cyclone Cottage, Henry V. Donnelly's Rainmakers' abode at Fort Lee, N. J., made a flying trip to the city Friday to confer with Manager Rapley before the latter left on his vacation. Mr. Allen will return for business in connection with the house Aug. 15.

Colonel J. M. Wood, of Chicago, the contractor for the Lafayette Square Opera House, declares that the opening of that house will occur on Sept. 23, as publicly announced at the outset.

George Buckler has been engaged by Robert Downing for next season, and Frank McCornick, another clever young Washington actor, has signed with Davis and Keogh for Down in Dixie.

Manager Fred. G. Berger, who has been spending the Summer at his home on Mount Pleasant, went to New York Saturday to meet his star partner, Sol Smith Russell, who returned from Europe on the Paris.

Every theatre is closed and interesting theatrical items will be scarce for the present.

JOHN T. WARDE.

PHILADELPHIA.

Gossip of the Coming Season and Summer Work—An Ordinance Against Freaks.

[Special to The Mirror.]

PHILADELPHIA, July 29.

The Atlantic City Casino disaster is now one of the things of the past. The report of the committee evades entirely the question of responsibility. In short, no one is blamed, and this ends the catastrophe that will long be remembered by the jolly party of Elks that arrived at the famous watering place on July 8 and 9.

Hinrich's Grand Opera company gave their farewell performance on July 27, the programme being so arranged that all of the leading artists appeared to advantage. They received what they truly deserved, an immense reception. Pagliacci and Il Trovatore were the operas sung. Gustav Hinrich sails direct for Europe to complete his arrangements for the Winter season of opera to be given at the Academy of Music.

Max Rosenberg has secured a lease of the Arch Street Theatre, and will open his season on Sept. 7 with a stock company headed by Fanny McIntyre. James L. Daly will be the stage-manager.

The assignee of the estate of Henry P. Tissot, late lessee and manager of the Grand Opera House, made report this week. The lease of the Opera House is marked "no value," and the hotel property in the Park is covered with mortgages.

Charles H. Yale promises in his new Twelve Temptations and Devil's Auction the best ballets ever given in this country. Aurelio Coccia, who has for the past two seasons been closely identified with two of London's greatest scenic and ballet productions, Constantinople and the Orient, will have charge of the new ballets in Manager Yale's spectacles.

The Superintendent of Police has issued instructions that the following law must be rigidly enforced, being a recent act of Assembly: "That on and after the passage of this Act it shall be unlawful for any person to exhibit in any public hall, museum, theatre, or any other building, tent, booth, or public place, for a pecuniary consideration or reward, any insane, idiotic, or deformed person, or any imbecile, and whoever shall exhibit such mental or physical deformity shall be guilty of a misdemeanor, and upon conviction thereof shall be sentenced to pay a fine not exceeding \$1,000, or suffer imprisonment not exceeding six months, or both, or either, in the discretion of the Court."

Irene Gaunt, an actress, while riding a bicycle at Gloucester, N. J., on July 23, was attacked by

a vicious dog. Her outcries attracted the attention of pedestrians, who came to her assistance. Miss Gaunt was bitten severely.

Jacob Palmer, of Buck Taylor's Wild West Show, is lying in the hospital, severely injured, having been kicked in the back, ribs and groin by a horse. His condition is considered critical.

Simon Hassler, leader of the orchestra at the Chestnut Street Opera House, who numbers among his friends every prominent star and combination on the road, is at Cape May, in charge of the musical features at the Stockton Hotel. Simon celebrated his birthday last week, and was remembered by his friends with many presents and tokens, as well as with a serenade by all the bands at the famous watering place. He will receive a complimentary testimonial on Aug. 3 that usually nets him \$800.

The premiere dancers engaged for the Twelve Temptations are Signoritas Chitten, Bassignano and Baldassarre, while Signoritas Bartoletti, Amore and De Biasi will appear with the Newest Devil's Auction which will open its season at Gilmore's Auditorium on Aug. 17.

J. E. McDonough, formerly treasurer at the Walnut Street Theatre, has been engaged by Davis and Keogh for next season.

The Walnut Street Theatre will open its season on Sept. 2 with a comic opera written by George Morgan, music by J. Arnold, entitled A Trip to Far Rockaway, which was produced last season in San Francisco. Manager Frank Howe has made many improvements in the theatre, with good prospects for a successful season.

The Lyceum Theatre continues open, giving two performances daily. May Temple's Burlesque company and the Tommy Atkins quadrille are the features.

Manager Bard Worrell, of the Park Theatre, has booked Princess Bonnie, Primrose and West's Minstrels, and Amy Lee—a local favorite—for the coming season.

Mons. Guille, the favorite tenor of Hinrich's Grand Opera company, refused to sing on the farewell night on July 27. The cause is stated to be jealousy between him and Del. Cappa. The season, in spite of big business, has not left much surplus, because of cheap prices.

Forepaugh's Theatre, under the capable management of Mrs. John A. Forepaugh, will open the season on Aug. 17 with Harbor Lights. Crip-tie Palmoni will be in the opening cast.

The Milton Aborn Opera company at Atlantic City are having a profitable season.

S. FERNBERGER.

ST. LOUIS.

Amorita at Uhrig's Cave—Convention of Theatrical Mechanics—Notes.

[Special to The Mirror.]

ST. LOUIS, July 29.

Last night one of St. Louis' most favorite operas, Amorita, was produced at Uhrig's Cave with the following strong cast: Fra Bombardo, William Pruette; Castrucci, Jerome Sykes; Sparacani, William Steiger; Fortebraccio, Minnie Bridges; Amorita, Nellie Braggins; Angela, Helen Bertram; Perpetua, Gertrude Lodge; Patricia, George Kunkel; Geronimo, William Hess; Beppo, Corinne Burton, Mora, George Palmer; Bellringer, Tom Grant; Paola, Dolly Delroy; Lorenzi, Frank Deshon, and Ambassador, Duke J. Jaxone.

Uhrig's had the banner house of the season last night. Nellie Braggins made her debut before a St. Louis audience and met with an enthusiastic reception. She had several floral offerings. Helen Bertram took the audience by storm, and enjoyed recall after recall. She never acted or sang better. Jerry Sykes and Frank Deshon did well, and Pruette was equal to the occasion. Minnie Bridges, Gertrude Lodge, and William Steiger were acceptable.

Manager Taylor gave an entirely new bill to-night at the Union Trust Roof-Garden to a large audience. The artists include Pete Baker, the German comedian, who made his first vaudeville appearance in St. Louis; Francois de Mora, the French equilibrist; Gray and Alexander; the Draytons, Lottie Gerson, George Powers, and Millie Vorell. The café concerts during the afternoon with Guido Parrisi, Ecolo Bufanno, and Charles Mayer, are very popular and the attendance is large.

The attendance at the Suburban continues to be very good. Rice's Minstrels are the attraction this week.

After remaining closed for several weeks, Terrace Park reopened Saturday night under the management of James A. Reilly. The company includes Gilbert Sarony, May Templeton, Master Robbie, Mlle. Marie and a number of other good people.

Nellie Braggins, the young lady who was engaged by Manager McNeary for the production of Amorita this week, is a young St. Louis girl, who made a most excellent impression last Winter in New York in her work in Rory of the Hill at the Academy of Music.

Gertrude Lodge was not in the cast of the Mascot last week and accordingly was able to spend a few days at her home in Cleveland. She returned Friday last.

William Steiger deserves credit for his acting and singing of his part in The Mascot last week. Miss Baker, who was to have taken the part, left on Friday before the production, and Mr. Steiger went on in his place at a few hours' notice.

The negotiations for the engagement of Miss Maconda have fallen through. She could not break some concert engagements in New York. So her St. Louis friends will not hear her this season.

It is understood that Toma Hanlon has been re-engaged for soubrette roles, and will make her reappearance next Sunday.

William Black, manager of the Herald Square Theatre, New York, is in the city to-day on pleasure.

Manager McNeary may put in a stock com-

pany or vaudeville for a few weeks after the regular season comes.

E. J. Henley will arrive on Tuesday night or Wednesday morning to visit his wife, Miss Bertram.

Helen Bertram did the best work of her engagement in the part of Bettina in *The Mascot* last week. Her acting has improved wonderfully since last season, and her voice never was in better condition.

The employees of the Union Trust Building Roof-Garden will have a benefit next Saturday night.

The Larose Brothers, who have been at the Union Trust Building Roof Garden for some time, leave Wednesday for Elsbury, Mo., where they open with McGilligan's Hardships company. The company will have a band of eleven pieces under the direction of Fred. Atkins, musical director, and one of the features of the show will be an Irish parade. The members of the company are Brothers Larose, Frank Byron, Christ Cornell, Hodgkins and Leith, Lottie Larose, Louise Langdon and Minnie B. Macks. Fred. Atkins is the musical director.

The Grand Lodge of the Theatrical Mechanics Association of the United States and Canada met in biennial convention here yesterday, and their session will continue until Thursday. Their headquarters are at the Laclede Hotel, and the Grand Lodge is holding its meeting in the quarters of the St. Louis Lodge, Havlin's Theatre. Forty-five cities are represented by about 150 delegates, and the members of the St. Louis will entertain them royally. The officers of the Grand Lodge are: Grand President, William E. Meredith, Toronto; Grand Vice-President, D. F. Dodge, San Francisco; Past Grand President, M. P. Pickering, Boston; Grand Secretary, B. F. Forman, New York; Grand Treasurer, I. H. Smith, Brooklyn. Grand Trustees—T. F. Blakie, San Francisco; F. H. De Puy, Denver; T. M. Heintz, Rochester. The officers of the St. Louis Lodge are: President, S. J. Gates; Vice President, H. Steinegger; Recording Secretary, H. W. Hess; Financial Secretary, W. J. Horn; Treasurer, William Roth. The convention will be one of the most important held in years.

WILLIAM HOWLAND.

CLEVELAND.

The Murray-Lane Opera Company Continues a Successful Season—Gossip.

[Special to The Mirror.]

CLEVELAND, July 29.

For its eighth opera, the Murray-Lane Opera company presented to-night by special request the favorite of last Summer's repertoire, *Heart and Hand*. This opera was the opening and closing one last season. It is sung to-night by the full strength of the company.

J. K. Murray makes a perfect Prince Gaetan. Clara Lane is a piquant and vivacious Princess Micaela, having every opportunity to show her powers as an actress and vocalist. Oscar Girard's role of the King gives him a chance to display his versatility as a comedian. As Morales, Edgar Temple's fine tenor voice is heard to advantage. Lindsay Morrison makes a good Don Mosquitos. As Donna Scolastica, Bessie Fairbairn keeps up her reputation for acting, and Clara Lavine makes a good Josefa. The rest of the characters are in good hands. With the handsome staging, fine costumes, and large chorus, the opera is as enthusiastically received as it was last season. Next week *The Lily of Killarney* will be produced.

Governor McKinley, with his wife and a party of young women from neighboring cities, occupied a box last Thursday evening at Halthorth's Garden Theatre.

The production of *Fra Diavolo* last week was by far the best of the season. Clara Lane sang the part of Zerlina under very adverse circumstances, being so ill on Monday evening that Manager Hudson telegraphed to Carlotta Maconda to fill her place. Miss Maconda at the last moment disappointed him. Miss Lane, however, stuck to her work the entire week, and it is hoped has fully recovered. The Gardens have been crowded at each performance.

Buffalo Bill's Wild West show will hold forth here the week of Aug. 26.

The Murray Lane Trilby Baseball Club will play the Newspapermen at League Park tomorrow.

Clara Larine, not being in the cast of *Fra Diavolo* last week, enjoyed a rest and saw the opera from the other side of the footlights.

Al. G. Field's Minstrels will open the Euclid Avenue Opera House on Aug. 22, playing an engagement of three nights.

Clarence Rogerson, musical director of the Murray-Lane Opera company, will be with the Chicago Opera company next season.

WILLIAM CRANSTON.

PITTSBURG.

Work on Several Theatres for the Opening of the Season—To Go to Boston.

[Special to The Mirror.]

PITTSBURG, July 29.

Workmen are fixing and getting the Bijou in shape, and when it is reopened it will look brighter than ever. Thatcher and Johnson's Twentieth Century Minstrels will be the opening attraction on Aug. 22.

The New Grand will open season on Sept. 2 with *A Railroad Ticket*.

Carpenters and painters are at work getting the Academy of Music in shape for the opening, which will take place on Aug. 26.

Fred. Folgett of this city will be treasurer of the Columbia Theatre, Boston.

JOSEPH CROWN.

A desirable bargain, three court costumes from Paris; worn but two weeks; embossed velvet and richest of silks. Address Trilby, MIRROR office.

CAUSERIE.

Charles Henry Meltzer, the long-haired, thoughtful-eyed, solemn-dressed dramatic critic of the *World*, has made an adaptation of one of the earlier Alexandre Dumas plays, *Le Père Prodigue* (*The Prodigal Father*), which has never been done in this country. This may seem surprising, as Mr. Meltzer's partiality and admiration for German plays is so great and so pronounced that one would think the writer loath to bestow time, even if it is only to improve them, on any works of the arch-enemies of the Vaterland.

By the way, Mr. Meltzer translated the "dream play" of Hauptmann, the much-discussed *Hannele*. A friend of mine after the performance remarked that it ought to be called *A Nightmare*, in two acts.

One of the peculiarities of the next theatrical season in Paris is the non-announcement of one or two Bisson plays. Is the talent of the versatile and clever French author on the wane? It would be a pity, as Wilkinson's *Widows* and a few others of his pieces were great plays in their way.

I wonder why a few of our contemporaries still insist upon writing about Calvé's wretched state of health? Is it to work up sympathy for the gifted French singer? There is nothing more exasperating to the average mind than a certain insistence on the part of journalists to dwell on the woes, ills and misfortunes of actors, singers, and artists.

It seems that Arrizo Boito, the librettist of the recent Verdi operas, has at last consented to the production of his second opera, *Nerone*. Boito only wrote one opera, *Mefistofele*. The story is very cleverly condensed from Goethe's *Faust*. The opera is divided into two parts like the master work of the Olympian poet of Weimar. The second part of the opera is written in the versification that the old Greek poets used. The Italian language adapts itself far better than any other to this form of poetry. The effect on the ear is delightful. It is hoped that *Nerone* will be as great a work as *Mefistofele* is, and that it will add to the fame of its author.

MARTINE.

HARRY CORSON CLARKE A MANAGER.

Denver is to have a stock company next season, and Harry Corson Clarke, a big favorite there, is to join the rapidly-increasing ranks of actor-managers. Mr. Clarke, who, after an unbroken season at Denver and Salt Lake of sixty-four weeks, has been resting in Denver during the Summer, has secured a two years' lease of the Lyceum Theatre, one of the cosiest theatres West of the Mississippi River, and the house is now being thoroughly renovated and painted, and every arrangement made for the comfort and convenience of patrons upon its opening.

The company is to be first-class in every respect, and one which will meet with the hearty approbation of audiences among the most critical in the United States. Mr. Clarke intends to take plenty of time and to pick his company with the greatest of care, and with an eye to the best results. He will leave Denver for New York about Aug. 10, and he will remain there some time, making his headquarters at the Sturtevant House. The theatre will open on Sept. 30, and it is the intention of the management to give much attention to the production of new manuscript plays, interspersed from time to time with revivals of old favorites.

MR. HULL SECURES THE AVENUE.

Will M. Hull, the well-known journalist and theatrical man, has become the lessee and manager of the Avenue Theatre, in Louisville. Mr. Hull is to be the advance representative of Minnie Madden Fiske's tour next season. He will remain in Louisville until Sept. 15, and will then start on the road.

Mr. Hull has appointed Frank H. Shriner assistant manager, and he will be in charge of the Avenue during Mr. Hull's absence. Mr. Hull has begun booking the time not yet filled, but five months of the season have already been arranged for.

The house will open in all probability on Sept. 1 with Joe Cawthorn in *A Fool for Luck*. Mr. Hull intends to pursue a policy at the Avenue that will appeal to the best class of Louisville's citizens.

EDWARD HARRIGAN'S COMPANY.

Edward Harrigan's company has just been completed. It comprises besides Mr. Harrigan the following people: Dan Collyer, Harry Fisher, George Merritt, Joseph J. Hurley, Frederick Backus, Dan Burke, Dave Braham, Jr., James Cassidy, Louis Filber, Charles Peck, George Braham, Steve Simmons, William Baker, Hattie Moore, Carrie Collyer, Jane Busby, Lillian Stuart, and Bartly Hudson. M. W. Hanley will be the manager as always.

A RUMOR DENIED.

There was a rumor last week that the Marie Tavy Grand Opera company would not go out next season, owing, it was said, to the competition of the Walter Damrosch Opera company. Henry Greenwall, when seen, said: "You can deny the rumor. Mr. Pratt is at present out of town, but I can authoritatively say there is no foundation for it. Mr. Pratt has shifted some time in various quarters, but that is all."

MADISON SQUARE GARDEN LICENSE.

The Excise Commissioners at their meeting on Saturday last decided to postpone the grant of a renewal of the excise license for Madison Square Garden until an opinion can be obtained from Julius Mayer, the new counsel to the board, as to whether a license would be legal for a place in which sparring exhibitions have been held.

SAID TO THE MIRROR.

W. W. FREEMAN: "I leave at once for the West to look after my two theatres. My Columbus house is nearing completion, and when finished will be a credit to the town, as it will probably be the finest theatre in the State. My bookings for it are of the best. I intend to refit my Cincinnati theatre thoroughly, and will play in it continuous shows, including vaudeville and drama. The house will be run in conjunction with John D. Hopkins' Chicago and St. Louis houses, and Harry Davis' theatre in Pittsburg."

M. A. MOSELY: "Some would be friend of Mabel Paige has circulated a rumor in the exchanges to the effect that she would not go out next season under my management. The green-eyed monster, rubber heads, and people with nothing but advice are still in the business, and they never let their chances pass them by. I am sorry our success makes us enemies, instead of friends. Mabel Paige will go out under my management. The only difference will be that we will have the largest and strongest company we ever had."

A. H. SPINK: "I have just bought out my partners in *The Derby Winner*, and now am sole owner of that attraction. I shall give the piece my personal attention, and hope to make it as successful as my other enterprises have been."

JOSEPH ADELMAN: "The Clay Clement company will open its season on Sept. 2 and close on March 28, after which a short Spring tour may be arranged. We play almost entirely return dates, where the New Dominion made a hit last season. In January, when we play Louisville, I shall produce a new comedy written by Lee Arthur, and in which Mr. Clement will have a part that suits him admirably."

JOHN J. NOLAN: "Some States may boast of a New York, a Chicago, a Boston, a Philadelphia, or a San Francisco, but to Maryland belongs the exalted distinction of possessing a Baltimore. It is the only city. There are no others. Located at the mouth of the Potomac, where it weds the beautiful Chesapeake Bay, and sufficiently near the foot of the Blue Ridge range to enjoy a tempering of the ocean breeze by the mountain air and an atmosphere incomparably delightful at all seasons, peopled with men and women noble, kind and hospitable, containing homes that are luxurious, comfortable and happy, benefited by the philanthropy of Peabody, Pratt, Hopkins, and other benefactors, with entertainment and educational facilities unequalled in the wide world. Baltimore is the ideal American city, where no necessity for a Parkhurst or a Roosevelt ever existed."

JOSEPH GARLAND: "Primrose and West's company will be stronger next season than ever. W. H. West promises a great novelty of his own devising, and a new feature of the company will be a brass band of African pickaninnies, sixteen in number, making three distinct bands that will take part in the parade."

ANY LEE: "Yes, I am in New York this week too what is going on, as I have not yet made my plans for next season. I have just had six weeks of complete and needed rest after nearly two years of steady work, and am feeling greatly benefited."

MAY PIERCE: "Alice and I are at Cape Cod and literally devoured by mosquitos. I used to think Jersey had mosquitos, but Cape Cod can give it points. *The Mirror*, received regularly, is the only pleasant episode in our existence."

SIDNEY R. ELLIS: "Is the number 13 lucky or unlucky? Among the profession the number has been one of ill omen; with me it has been a mascot. My play of *Darkest Russia* has thirteen letters in the name. I opened my season on the 13th of the month, carried thirteen hundred pounds of excess, played in thirteen States and closed my season with a profit of over thirteen thousand dollars. Walk under a ladder? No! I draw the line at that."

EMMANUEL LEDERER: "I have not yet succeeded in placing Trilby in Berlin. The MS. is now in the hands of Director Blumenthal, one of the most important of the Berlin managers. Those Germans who have already read the MS. like the play as an acting play, but some criticize it as theatrical and shallow. I think myself that the play would have been improved if Svengali had been a different kind of man—a doctor or a student. Then his hypnotic science would seem more natural. Germans, you know, love scientific, thoughtful plays. But then, of course, Mr. Potter couldn't change Du Maurier."

CHARLES KLEIN: "Manhattan Beach has assumed a decided theatrical aspect since the advent of Rice's Burlesquers. Apart from a suggestion of Rialto on Manhattan's broad piazza, the entire grounds are decorated with colored lights, giving the whole a theatric, kaleidoscopic appearance not unlike transformation scene in 1402. Add to this the effect of sweet strains from Sousa's orchestra—I mean band—but upon my word, Sousa handles his marvelous band with such delicacy of feeling and touch that I sometimes forget it is not a symphony orchestra. Then one meets on one particular evening T. Henry French, De Wolf Hopper, Roland Reed Atkins Laurence and a score of other prominent actors and managers, and a whole concourse of newspaper men and other literary lights. It is hard to believe that it is not the opening night at some uptown theatre instead of a "swept by ocean breezes" affair. By the way, De Wolf Hopper will bring his *Dr. Syntax* here Aug. 21. I wonder if after the immense business he is sure to do Manhattan Beach will not become a regular week stand?"

DORÉ DAVIDSON: "There seems to be an epidemic of Hebrew characters on the boards next season. I have had not less than eight offers to play parts on that particular persuasion. This is, of course, due to my success in that line of work in *Humanity*. After due consideration I signed for the original production of *Burmah*, which opens at the Boston Theatre on Sept. 2."

Despite my reputation as an interpreter of Hebrew roles, I think that my best work is done in French and Italian characters."

FRANK R. BENNETT: "I've not yet closed definitely with any company, although my advertisement in *The Mirror* has brought me a number of good offers. In fact I am negotiating to take out an established success on my own account. I've quite a snug bank account but having earned it by hard work, I don't propose to invest it in anything but a reasonably sure winner."

NETTIE DEACOURSEY: "I wish to correct an error that appeared in *The Mirror*. I was engaged by Lewis Morrison, and not by Miss Morrison, as his leading soprano, and not as a dresser for his daughter. Miss Morrison was in San Francisco with her mother, Rose Wood, at the time Mr. Morrison engaged me in New Orleans, my home. I sang his music, played the organ, and afterward played a small part. Miss Morrison joined the company, and as she was in poor health I plaited her wig and hair to assist her as much as possible. I have worked myself to the position I occupy, and all the reputation I have as a theatrical person I have earned for myself."

JOSEPH BROOKS: "I had a good time abroad. It was purely a pleasure trip, so I have no theatrical news to retail. I notice that all the American professionals who go to England make it a point to hob-nob with the Prince of Wales, and, such being the case, I didn't see why my modesty should prevent me from stating an absolute truth, i. e., that I was in one box at Covent Garden one evening and the Prince was in the adjoining box. One could actually feel the warmth of his royal elbow through the partition. Has any American manager been nearer than this?"

EDWARD J. ABRAM: "Last February the depot hotel at St. Joseph, Mo., was destroyed by fire. About ten of the members of the company supporting Rosabel Morrison in *Faust* were guests of the house, and their effects were totally destroyed. The proprietors of the Pacific Hotel invited the ladies and gentlemen who had lost their baggage to register at that house, and at the close of the engagement of the company in St. Joseph presented each one with a receipted bill. While this occurred many months ago it has just come to my notice, and I feel that such an act of generosity and courtesy is worth recording even at this late day."

THE RINGLINGS' NEW MENAGERIE.

Late last Winter Ringling Brothers entered into an arrangement with J. B. Gaylord and George Arstingstall, the well-known animal men, the conditions of the agreement being that they should proceed to the "utmost ends of the earth" in the interest of Ringling Brothers and secure at any cost the rarest possible animals for their menagerie.

A cablegram was received by the circus proprietors on Thursday last from Mr. Gaylord, at Singapore, stating that Mr. Arstingstall's health had already been so greatly undermined by his travels in China and his quest on the Island of Singapore that it had been deemed advisable for him to return to the United States at once. He is expected to arrive in New York about Aug. 5.

Mr. Gaylord will leave Singapore about Aug. 1, and will arrive in New York about Sept. 1, with the biggest collection of animals ever shipped to the United States.

GEORGE T. KEOGH VERY MUCH ALIVE.

A few weeks ago there appeared inadvertently in *The Mirror* columns a paragraph to the effect that George T. Keogh was in danger of crossing the Great Divide, on account of a cancer of the tongue. It appears now that Mr. Keogh is entirely out of danger. His affliction was not cancer, but epithelioma. Mr. Keogh was treated by Dr. Frank Hartley, of the Roosevelt and New York Hospitals. He was under the influence of ether for less than one hour. Mr. Keogh says that Dr. Hartley is loved by every patient he has ever treated, and he warmly recommends him to professionals who may reach beds in either of the above hospitals. Next season Mr. Keogh hopes to represent American authors in England, every square theatrical foot of which he knows, as he was the first manager of Mrs. Langtry, and has represented such first-class people as the Hanlons, George Honey, Mrs. Herman Vezin, Joseph Arthur, Charles Coghlan, and Mr. Mansfield.

HOBOKEN'S FINE NEW THEATRE.

Next season Hoboken will have a handsome new playhouse. The Hoboken Land and Improvement Company, which owns the building known as the Ross' Hoboken Theatre, is spending a fortune on the rebuilding and decoration of the interior and improvement of the exterior. The house will be managed by George Hartz and will be re-named *The Lyric*. The management expect to draw a fine clientele from Hudson and Essex counties and from the West side sections of New York city that are adjacent to the Hoboken ferries. The height of the stage has been raised one and a quarter feet and the stage will be furnished with new and approved fixtures, properties, and appliances.

FIRE AT SAMUEL FRENCH AND SONS'.

A fire broke out early last Sunday morning in the toy establishment of Schurles Brothers, at 28 West Twenty-third Street. The fire completely gutted the ground floor, but, strange to say, the floor above, occupied by Samuel French and Sons, play publishers, was only damaged by water and the breaking of various windows by the fire department.

T. Henry French said yesterday that his stock was badly damaged by water, but that he was unable to say to what amount. From appearances the damages will not reach over four or five thousand dollars.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1891.)

The Organ of the American Theatrical Profession.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per square line. Quarter-page, 50c; Half-page, 75c; One page, \$1.00.
Professional cards, 5c per line for three months.
Two lines ("display") professional cards, 8c for three months; 10c for six months; 15c for one year.
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Charges for inserting portraits furnished on application.
Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
The Mirror office is open and receives advertisements every Monday until 5 P. M.

SUBSCRIPTION.

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NEW YORK, - - - AUGUST 3, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

GARDEN.—Tribby, 815 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—ROOF-GARDEN, 8 P. M.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

AND now a saloon-keeper in Florida has fitted up a place for liquid indulgence, and named it "The Tribby Sample-Room." If some such mundane catastrophe as that foretold by IGNATIUS DONNELLY in his work entitled "Ragnarok" should now happen, it is easy to imagine that the new man evolved ages afterward from the earthly wreck, on excavating discovery bent, would find enough relics labeled "Tribby" to enable him to write volumes on the idolatrous devotion of the sometime inhabitants of this sphere to a deity of that name. Speaking of DONNELLY, by the way, what has become of him? SHAKESPEARE is still with us.

AN enterprising management, announcing its plays for next season, gives ideas of details of several of them that ought to strike certain phases of curiosity squarely between the eyes. In one of these dramas real Chinamen are to hit real pipes loaded with veritable opium; in another, a trained yellow dog—though why a canine of this peculiar color does not appear—is to take the leading part; and in yet another, a performing grizzly bear, said to have killed four bulls and three men, will play "incidentally." Of both this class of plays, and the persons for whose amusement they will be sent on the road, it is only necessary to say, in a way of encouragement, that there happily are others.

WHAT is this? The cable says that PATTI entertained her guests at Craig-y-nos Castle on Wednesday by producing a new dumb-show piece entitled Mookie, the Enchantress, in which she, playing the title part, amused with apt pantomime and graceful dancing, concluding her performance with an outburst of song. Still a singer, and newly astonishing with pantomimicry and dancing, what will PATTI do next? Precedent hides its diminished head, and prophecy is paralyzed.

News comes from Philadelphia this week that the Superintendent of Police of that city proposes to enforce a law passed by the Legislature of Pennsylvania at the latest session of that body prohibiting the exhibition of mental or physical freaks under the pretense of amusing the public. The Legislature of every State should duplicate this law. Every such exhibition is an abomination, and should be roundly punished in any enlightened community.

AS TO IMPORTATIONS.

The importation of actors of abilities simply parallel with the abilities of American actors seems to have quite recently become a profitless industry. And the coming of such actors hereafter on their own responsibility will no doubt shatter their opinion of this country as one that they have but to see in order to conquer it.

This may be said without questioning the universal appeal and the universal field of great genius of any kind. This country has always been ready to give to the great actor—or to the great exemplar of any art—welcome, appreciation and good fortune. It never was more ready to do this than it is to-day, and it will continue increasingly to be the one land where the great foreign artist may supplement the refined approval vouchsafed at home with material reward in a measure unknown of any other country.

The American public, however, has come to realize that the American stage to-day has actors who are in every artistic respect the equals of some of those who have been imported with pretentious claim as to their abilities. And in the cases of such importations the foreign trademark has lost much of its former potency. We shall, of course, be glad to witness the work of any artist of note from abroad at all times hereafter, if for no other purpose than that of comparison with the work of our own actors of note. But the theatre public here has risen out of provincialism and rustic narrowness, just as the theatre here has taken on an advanced and metropolitan dignity of its own; and the stranger artist who now visits this country must earn by artistic virtue what too frequently before mere curiosity was willing to bestow.

AN OLD PROPOSITION.

It is announced that a dramatic teacher in Chicago—a woman who has a broad conception of the theatre—proposes to establish in that city a stage "for the production of plays of literary, artistic or historic value," yet which have not the legitimately dramatic elements that a successful drama must embody.

This proposition is neither new as a plan nor novel as to practical trial. If it should succeed in Chicago, under any circumstances, the world would have to entirely recast conception of that city. It has failed in European cities under surrounding conditions of favor that are foreign even to New York, which is unquestionably the centre of art in this country, as it is the material metropolis.

The plan of the Chicago woman will appeal to the theoretical sympathy of every one who favors artistic effort, and who mourns the lack of artistic impulse and intention on all sides. But it will not even appeal to the masses, whom it would seek to entertain for their own good, without money and without price.

We must render unto CÆSAR the things that are CÆSAR'S. The theatre is the place for dramatic work, and not for general literature, for external arts, or for the teaching of history.

If a play has not the moving elements that will make its regular production successful, the theatre is no place for it. If it have not the dramatic virtue, but still has literary, artistic, or historic value, let it be put into book form for the behoof of those it may benefit.

A LOCAL newspaper says "it is sad to relate that a bright young actress has gone insane through drinking and cigarette smoking." Other local newspapers have from time to time chronicled the fact that society women have become addicted to tobacco, and have described the accidental public evidences of their indulgence in drink. Of course these things are at least as deplorable in the case of the gently-surfaced woman in private life as they are in the case of the woman of the stage. There is something too much, however, of illogical suggestion as to cause and effect whenever an actor or an actress is publicly discussed in relation to weakness or foible. An honest man will remain honest in a mint, or on the stage. A well-balanced woman will continue well-balanced in private life or in the theatre. Instinct, impulse and character count the same in any environment.

A TELEGRAPHIC despatch from a rural place in this State chronicles the marriage, under interesting circumstances, of a giant and a fat woman. The giant, who, according to the account, had "been all over the world, and appeared before Queen VICTORIA," had fallen from his estate of prosperity, and was tramping between cities whose amusement places included museums for the exhibition of human anomalies. Stopping at the shanty of a railroad switchman, he learned of a local freak, a young woman five feet in height, who weighed nearly a quarter of a ton. He sought an introduction, and they were married the next day. The despatch does not record that they resumed the giant's journey for the purpose of exhibition together. Fortunately, perhaps, for the market for farm produce—to say nothing of the bill-

board weariness of urbanites—this giant and his physically qualified helpmeet may perform county fair wonders hereafter in the tilling of the soil adjacent to the place of the romantic beginning of their acquaintance.

PERSONALS.

DAMROSCH.—Walter Damrosch is finishing his opera, *The Scarlet Letter*, at the Blaine home-stead in Augusta, Me. It is said that Mr. Damrosch takes but two hours of recreation daily, and that he spends most of this time on a wheel.

ROBINSON-BERT.—Forrest Robinson and his wife (Mabel Bert) returned from Europe last week. They are both engaged for *The Masqueraders* next season.

MITCHELL.—Mason Mitchell, formerly an actor in Mrs. James Brown Potter's company and a writer of some repute, has been appointed business-manager of the Garrick Theatre, succeeding the Slocum brothers.

ARMSTRONG.—Sidney Armstrong, who has been suffering from ill health for nearly a year, is now well again and will be seen on the stage next season.

MINER.—Henry C. Miner will probably return from Europe next week, or a month earlier than he expected.

DREW.—John Drew is expected to return to New York this week on the *Etruria*.

GOODWIN.—Nat C. Goodwin is riding through England on a bicycle.

SLOCUM.—John P. and Frank A. Slocum, who have been Mr. Mansfield's managers for several seasons, have severed their relations with that star. They have purchased from Mr. Mansfield the road rights of *Thrillby* and will open in Boston with it on Aug. 19.

FLEMING.—Clarence Fleming noticed in an advertisement recently that excellent board without mosquitos could be had at a neighboring lake. Detesting mosquitos Mr. Fleming hurriedly went to the place mentioned, and after spending one evening there he was compelled to hurry back to the city to put himself under the care of a physician. His face and arms were almost entirely devoured by the little pests.

BYRNE.—John A. Byrne, manager of the Eight Bells company, is in New York, concluding arrangements for the Boston opening of his company.

ST. HENRY.—Jeannette St. Henry's versatility has been demonstrated materially by her performance of *Absynthia* in *Kismet* at the Tremont Theatre, Boston. The part is a sparkling soubrette, and fits Miss St. Henry perfectly, except that she has no opportunity to display her powers as a vocalist. Miss St. Henry has received a great deal of social attention since her sojourn in Boston.

EAMES.—The handsome portrait of Emma Eames published in THE MIRROR last week was from a copyrighted photograph by Falk, a fact that should have been stated at the time of publication, but was inadvertently omitted.

FISKE.—Minnie Maddern Fiske will go to the Adirondacks next Tuesday with a large party of friends who have taken a cottage at Lake Pleasant, one of the most picturesque points in that noted resort territory. Here Mrs. Fiske will remain until September, when she will return to New York and direct rehearsals of her new play, *The Queen of Liars*.

WINSLOW.—Herbert Hall Winslow is the guest of William Hanlon at the latter's Summer home at Cohasset, Mass. Mr. Winslow is writing new scenes for *Superba*.

MORTON.—Dorothy Morton is spending the Summer in New York, having furnished a cosy home on West 104th Street.

MILLER.—Agnes Miller sailed last Wednesday on the *Campania* to begin rehearsals in London of Alabama with E. S. Willard's company at the Garrick Theatre.

BOYD.—Anna Boyd and a party of friends started on a coaching trip last Monday. They will be away about two weeks, and intend to visit the towns along the Hudson River. Miss Boyd is an expert cyclist, and spends several hours in the saddle every day.

DEUEL.—Joseph P. Deuel, for a long time stage-manager in Philadelphia, will go in that capacity with the Madame Sans Gene company next season.

GOODFRIEND.—Ida Jeffreys Goodfriend will return from the Catskills this week. Her next season's tour with Courtenay Thorpe will test her versatility. She will play Mrs. Elving in *Ghosts*, a strong emotional part in *The Story of a Sin* and a light comedy part in *Reading a Tragedy*.

POTTER.—Paul Potter will sail for Europe next Saturday. His trip is in connection with the production of *Tribby* in London.

ROSEN.—Lew Rosen is in Paris, arranging for the simultaneous publication there in French and here in English of his work on Bonaparte as a *littérateur*. He will probably remain abroad some time, having arranged with a newspaper syndicate for regular letters.

MORRISON.—Lewis Morrison was in the city yesterday on his way to his country seat at Peekskill after spending a week at Nantasket Beach.

POTTER.—Cora Urquhart Potter will soon return to New York from Paris, where she is engaged on details for the production of *The Queen's Necklace* at Daly's Theatre in this city.

BELLEW.—Kyrle Bellaw is in London.

ANDERSON.—Mary Anderson (Mrs. Navarro) has almost finished her biography, which will soon be in the printer's hands.

GILLETTE.—William Gillette is in San Francisco.

BRERETON.—Austin Brereton returned to New York by the *Paris* on Saturday. Mr. Brereton will remain here for a lengthy period.

AMONG THE DRAMATISTS.

Alice E. Ives will have three of her plays on the road next season. *The Great Brooklyn Handicap* will open season on Aug. 26; *Reward* will be presented early in September and *The Village Postmaster* will be presented on Nov. 4. Miss Ives is also at work on a new three-act comedy.

A two-act comic opera, entitled *Henry VIII.*, was produced at Springfield, Mass., last Tuesday. It is by Messrs. Bollwood and Liddle.

C. T. Dazey, in re-writing *The War of Wealth*, has eliminated those parts dealing with the labor question.

Henry Guy Carleton's new play, in which John Drew will open his season in San Francisco in August, will probably be called *That Impudent Young Couple*.

Walter Hoffman writes that he has adapted the French librettos of *L'Africains* and *La Juive*, and that both operas will be included in the repertoire of the Marie Tavy Grand English Opera company next season.

Henry J. W. Dam, the author of *The Shop Girl*, which is to be seen here next season, was some years ago a writer on the *New York Times*. His letters written from Summer resorts to that paper fairly bubble with wit and humor. He is a native of San Francisco, and was trained as a civil engineer. He then took up medicine, but abandoned it for literature and journalism. The first play he succeeded in having produced was *Diamond Deans*. It was brought out in London by William Terriss. His second play, *The Silver Shell*, was produced by the Kendalls.

John Philip Sousa, the bandmaster, has composed six operas.

The first opera composed by Sir Arthur Sullivan was *Box and Cox*, which he composed in 1866 in collaboration with Burnand, the editor of *Punch*.

It does not seem to be generally known that George Du Maurier lived in New York city as a child. He was educated in Paris, however, and hence the truth to nature of the characters he depicts in *Tribby*, most of whom had their photographs in the *Quartier Latin*.

George W. Ryer has written two comedies, one called *A Good Fellow* and the other *A Happy Family*.

J. W. King, the playwright, has completed a remarkably strong and effective romantic drama entitled *Brakespeare*. Together with other of his works he has entrusted his manuscript to Alice Kauser, who has begun negotiations with a well-known manager for its production.

William Maynadier Browne, the successful librettist of *The Sphinx*, has nearly completed a musical comedy for a soubrette star.

Langdon E. Mitchell, the dramatist, who is the son of Dr. Weir Mitchell, of Philadelphia, (who has probably treated more actresses than any other physician of America) is summing at Bar Harbor with his charming wife, Marion Lea.

Fannie Aymar Mathews has sold her one-act play, entitled *Peg Woffington*, to Julia Marlowe-Taber, who, no doubt, will give a worthy production of this charming curtain-raiser.

LETTERS TO THE EDITOR.

THE EARLIEST SCENE PAINTER.

New York, July 28, 1895.

To the Editor of The Dramatic Mirror:
Sir.—It may interest some of your readers to learn the great antiquity of the application of the principles of perspective to the art of scene painting. So long ago as five centuries before the Christian era, Agathacus, an artist residing at Samos, wrote a treatise upon perspective, and is mentioned by Greek historians as having painted scenes, obtaining illusory effects by means of painted shadows. He painted a scene in this method for the father of Greek tragedy, Æschylus. Considering the advanced state of the art shown by the work of Agathacus, it is probable that there were others still earlier, but he is the first scene painter of whom there is now any record extant.

SYDNEY CHIDLEY.

THE PURBLIND PARSON.

CINCINNATI, July 23, 1895.

To the Editor of The Dramatic Mirror:
Sir.—I beg to thank and congratulate you upon the brilliant warfare you are waging against preachers who permit their unwarranted animosity to the stage to lead them into the narrow paths of antagonism.

The casual observer can not but remark that the social latitude of the stage is constantly broadening. That the wide rift that once separated it from society is becoming more and more shallow.

Now, there certainly must be a reason, for these friendly ties that are becoming so closely knit, and the careful reader, also he who walks about with his eyes open and is on the alert for new ideas, cannot but conclude, that it is due wholly to the improved moral and intellectual atmosphere which surrounds the theatre and profession at the present time.

In our fathers' day it was considered almost a sin to visit the playhouses. And from what I have read upon the matter this conclusion was justified and most richly deserved.

The grossest ignorance prevailed among the actors of that time, and the rankest licentiousness boldly stalked abroad. The drama of that day aped the style of the Elizabethan period, followed in its footsteps, and, indeed, held it up for a model. The advice and byword was: "Pander to the lower passions." This advice was rigidly followed. And the result? The manager's purse was overflowing with unclean lucre, received from the grateful animal.

The honest man, sitting in judgment upon this state of affairs, would not only recommend, but heartily invite the church to step in and remedy these terrible ills. The church did come forward and did its work well. Its labors were not spent in vain; for the stage now shone forth in all its brilliancy and beauty. This powerful engine of good and noble deeds sowed in the youthful heart seed that would ere long bring forth rich fruits. Love and duty, obedience and forgiveness was the harvest, and they combined, served to usher into the battle of life "a man."

After the church saw its work had been accomplished, like a sensible being, it retired to a field of new exertion. However, human nature is human nature, and will be freakish when we least expect it. So we find a few of the preachers—old stragglers, insipid "fogies"—groping behind, vainly endeavoring to catch and slaughter the innocent, snow-white lamb.

These men, through ignorance, jealousy or desperation, wield the lash with eyes closed. Their weak efforts are centered on the destruction of the grandest monument of education in the world. But, alas, the result. Their barbaric attacks serve only to call forth scorn and ridicule. Nay, even their own followers him at them and cry "fool!" Their faint groans hold them up as a laughing stock for the entire community.

John Dryden in "The Hind and the Panther" evidently had these poor deluded parsons in his mind's eye when he wrote "More vacant pulpits would more converts make."

Very respectfully, J. O'M.

THE USHER.



Charles Frohman has been talking oddly to the interviewers since his return from abroad. I must confess that if his views regarding productions of new plays mean anything, they mean something that Mr. Frohman probably would kick himself for promulgating were he to fathom the signification of his own words.

Mr. Frohman is reported to have said that he believes in encouraging the native drama by purchasing plays written by dramatists whose previous pieces have been successful elsewhere.

He does not believe in making experiments, he says; he cannot trifle with his patrons; to deal with the untried playwright is to grope entirely in the dark.

"It's some one else's turn to try new plays and new men," says he, with a complacent reference to his early days of management, when he did occasionally make a dramatic experiment.

Mr. Frohman calls himself a "first-class" manager; he would doubtless resent the statement that the man who considers it the manager's sole function to deal only in what other men have tested is decidedly off his base, and that the man who frankly confesses he has no judgment of his own has no claim to be regarded as anything else than a theatrical speculator, who originates nothing, who creates nothing, who has no mind of his own.

If all "first-class" managers followed Mr. Frohman's curious policy there would be no dramatists. Upon the sort of encouragement he offers the native drama would starve in a very short time.

"Sure things" from men that have made their mark are alluring, of course, but Sardou's *Woman's Silence*, Jones' *Masqueraders*, Wilde's *Importance of Being Earnest*, and Chambers' *John-a-Dreams* ought to have shown Mr. Frohman that fame does not insure against failure.

In producing the three plays last named at the Empire, Mr. Frohman illustrated last Winter his idea of getting wares only from established sources. Jones, Wilde and Chambers are all well known, and they have all written money-making plays; but that did not help Mr. Frohman a little bit. Had his stock company depended upon the works of absolutely unknown writers for the season's work, the pecuniary result probably would not have been less satisfactory.

Theatrical management is neither a game of blind man's buff nor a trick of following the bell wether, Mr. Frohman to the contrary notwithstanding. It is that very practice of going it blind, of buying a pig in a poke, of regarding managerial skill to be nothing but stupid imitativeness, of paying foreign authors fabulous advances upon plays not yet written, of "plunging" right and left, that has demoralized American theatrical management, and that makes the judicious jeer at its methods.

Furthermore, it is not likely that American dramatists—whether known or unknown—will relish Mr. Frohman's avowed attitude toward them. Those that have won their spurs will certainly consider it more creditable and more self-respecting to give their plays to the managers who have seen enough merit in their early work to give it a public hearing than to desert their business friends in the hour of success in order that a manager who admits his inability or his unwillingness to form an independent judgment may profit by the courage of his confederates.

It is not generally known that the phlegmatic and teutonic Mr. Jacob Tannenbaum, of Alabama fame, was once a performer on the stage. His acquaintances are so accustomed to him simply as a merchant of time and a stickler for terms that they may find it difficult to realize that his first theatrical experience was acquired on the other side of the footlights, but such is the astonishing fact.

Mr. Tannenbaum began as a nigger minstrel. His witticisms may not have been as keen as a Damascus blade, and his gift of repartee may not have been as airy as the revolving statue of Diana on the Madison Square tower, but nevertheless he found employment, and on rare occasions he got his salary.

Mr. Tannenbaum's earliest adventure with a ghost that did not walk was obtained with a minstrel show down South. Mr. Tannenbaum one night made up his mind that he ought to have at least a portion of his laboriously earned wage, and after the performance he tackled the manager—a gentleman noted for his adroitness in standing off creditors of all sorts and conditions.

The curtain had just fallen and Mr. Tannenbaum, without removing from his mobile (not Ala.) countenance the burnt cork with which it was thickly covered, sought the manager.

"Vy don't I got my money?" inquired Mr. Tannenbaum.

"Because I am short of that commodity," answered the manager.

"Vell," thundered Mr. Tannenbaum, in accents that would efface the vividest recollection of Richelieu's curse-of-Rome speech, "if I don't got my money I don't vash up!"

Even this crushing threat, strange to say, failed to achieve its honest purpose.

The Secretary of the American Dramatists Club reports that the Club List of Copyrighted Plays has been sent to all managers of theatres in the United States and Canada, and that the revenue from advertisements and sale has almost covered the cost of production and distribution.

This publication has attracted great attention, and has accomplished a good deal in the work of protecting dramatic property from wholesale misappropriation. By the aid of the List, honest theatre managers can discriminate between legitimate companies and pirates.

The Dramatists Club intends, I hear, to publish a new and a more complete List next season. In the present unsatisfactory condition of our copyright law it is probably the best safeguard that dramatists and managers possess, and for that reason the Club should receive general assistance and support in its preparation and continuance.

In the next edition of the List it would be a wise plan to incorporate the names of the majority of pirate companies for the further guidance of such theatre managers as are desirous to aid in protecting authors and owners of plays in the enjoyment of their rights.

Next Winter, by the way, the Dramatists Club will renew its efforts to obtain from Congress an amendment of the copyright law which will afford adequate protection to plays. The bill introduced during the last session will be brought up and the educational work done last year will then doubtless bear good fruit.

They were discussing next season's prospects—a fruitful theme among managers at this mid-summer stage of the theatrical game—and the general opinion seemed to be that the sky was embellished by a distinctly indicated bow of promise.

One of the group, however, did not share the optimistic views of the rest. Gloom was the chief characteristic of his reflections.

"I see no prospect of improvement," said he.

"Why?" came in a chorus.

"Oh, wheels!" he exclaimed, with an air of unshakable conviction.

When pressed for an explanation he delivered himself in these words:

"Go up on the Boulevard any evening and watch the cycling procession. That tells the story. One-half the population of New York is on wheels and the other half has got wheels. What chance will the theatres have?"

ROBERT MANTELL'S PLANS.

"Mr. Mantell has almost completed his plans for the coming season," said D. A. Bonta, his manager, to a *MIRROR* man yesterday. "His season will open at Lowell, Mass., on Sept. 2 and continues forty-three weeks which are all booked and contracted. We will close in California on June 27."

"In the interim between the closing and the opening of the following season in the Northwest about Sept. 1, Mr. Mantell will play a three weeks' engagement—three performances a week—at Honolulu. I had originally arranged this trip merely as a little outing, but it struck Mr. Mantell so favorably that I am now negotiating for a season in Australia."

"Charlotte Behrens has recently undergone a bronchial surgical operation and has gone to the Bermudas to recuperate. Her place has been taken temporarily by Edythe Chapman, formerly with Warde and James. Miss Behrens will rejoin Mr. Mantell as soon as she has fully recovered."

ROYALTY BY WHOLESALE.

Charles Frohman's representative in London informs *THE MIRROR* that "more royalty" has attended the performances of *The Girl I Left Behind Me* at the Adelphi "than has ever been known before in the history of London theatres."

The list includes the Prince of Wales, Duke of York, Duke and Duchess of Fife, Duke of Saxe-Coburg-Gotha and Prince Alfred, Duchess of Coburg, Princesses Alexandra and Beatrice, Duke and Duchess of Hesse, Princess of Wales, Princesses Victoria and Maud of Wales, Crown Prince and Princess of Denmark, Princess Louise and suite.

It might be an excellent idea for Mr. Frohman to secure a brace of these titled personages for use in New York to boom his productions when popular interest wanes.

NO MORE DATE BOOKS!

The entire edition of *The Dramatic Mirror Date Book* has been sold out, and no more orders for it can be filled. The Date Book is in the hands of nearly all the leading theatre and traveling managers and agents of the country, and it is voted to be the best publication of the kind ever issued.

"It is the most complete book of its kind in existence," writes one manager, voicing the general opinion. "I would not do without it for four times the price."

Next year a still larger edition will be published, as it is the intention to make *The Dramatic Mirror Date Book* an annual feature, since the initial issue has met with such widespread popularity.

MERRY WORLD BACK.

The Merry World company returned from Chicago yesterday. Owing to a contract to continue *The Sphinx* the piece will not go on at the Casino yet awhile.

THE LATE PAUL MERRITT.

Paul Merritt, whose death occurred a few weeks ago in London, was the author and collaborator of over forty plays.

His first public effort as a dramatist was an adaptation from the French, for which he received a few sovereigns from George Conquest. This was followed by a piece entitled *Sid*; or, *The Family Legend*, which was produced at the Theatre Royal, Doncaster, Nov. 4, 1870. His sole reward was to see his name on the bill. This piece was subsequently brought out at the Grecian theatre in London. *Stolen Kisses*, which was produced at Liverpool in 1879, was the first play to bring him a substantial cash return.

For several years he was acting manager of the Grecian Theatre, which formed the nursery of a whole school of playwrights. He was a stage-manager at Liverpool for a time, and was subsequently in partnership with George Conquest at the Surrey Theatre. The last play he produced was *Frailty*, which was written in collaboration with Sir Augustus Harris, and was performed at the Tyne Theatre, Newcastle, on July 3, 1893.

The list of plays he wrote alone includes *Sid*; or, *The Family Legend*; *Chopsticks*; *Pickles*; *Glin Gath*; *Word of Honor*; *Rough and Ready*; *The Olive Branch*; *The Golden Plough*; *New Babylon*; *Stolen Kisses*; *It Never Rains*; *Over the Way*; and *Round the Ring*.

In collaboration with Henry Pettitt he wrote *British Born*, *The Breadwinner*, *Brought to Justice*, *The Lost Witness*, *The White Cliffs of Albion*, *The Worship of Bacchus*, and *Spotless Honor*. The plays on which Sir Augustus Harris was his collaborator comprised *Youth*, *Pleasure*, and *Frailty*; in collaboration with Messrs. Pettitt and Harris he wrote *The World*.

George Conquest was his collaborator on *Seven Sins*, *Hand and Glove*, *Velvet and Rags*, *Mankind*, *The Blind Sister* (a version of *The Two Orphans*), *For Ever*, *The Crimes of Paris*, *The King of Diamonds*, and *Sins of the City*. Tom Taylor collaborated with Mr. Merritt on *Such is the Law* and *Love or Life*. His other collaborators were Edward Righton on *A Tale of a Tub* and *Pair o' Wings*, and Alfred Maltby on *A Fool's Paradise*.

This formidable list is largely composed of works strung together almost at haphazard to please non-critical audiences, but the plot was generally worked out with a good deal of melodramatic invention. In some of the plays cited, however, Mr. Merritt and his collaborators paid less attention to the exigencies of scenic effects and freed themselves from the trammels of the stage-carpenter. The dialogue was written in the better class of these plays with great care, and often contains a certain quality of wit, and considerable feeling and nervous force. It is not always highly polished or strictly natural, but it is what it professed to be—good, forceful melodramatic dialogue.

Mr. Merritt was essentially a practical dramatist. He kept a heavily bound commonplace book in which he diligently inscribed every idea for a play or story that reading or experience suggested to him. He kept a diary which contained an elaborate record of his daily life, work and pecuniary transactions. He died in an old house at Kensington, where he had a large and valuable collection of theatrical portraits.

MORRISON GETS BARRETT'S PLAYS.

Lewis Morrison has secured from Mrs. Lawrence Barrett the right to such of the late tragedian's plays (except *Francesca da Rimini*) as he may wish to use from time to time. Negotiations conducted by Alice Kauser, the dramatists' agent, concluded on Saturday in the transfer to Mr. Morrison of the rights of *Yorick's Love*, the romantic tragic drama turned into English by W. D. Howells, and produced successfully by Mr. Barrett.

During the coming season Mr. Morrison will present *Yorick's Love* in conjunction with *Faust* and *Richelieu*, giving it an elaborate production with new costumes and scenery.

Mr. Morrison will produce *The Privateer*, Harrison Grey Fiske's romantic play, a year from next October in New York. The production will be very heavy, demanding an outlay of \$20,000.

BASEBALL AT PALMER'S.

A. M. Palmer has secured the Chapman exhibition of automatic baseball by electricity for Palmer's Theatre. The performances, which will be actual reproductions of the games the New York Baseball Club play with opposing League teams, will be given every afternoon while the real contests are in progress in the other League cities.

The players are automatic figures two feet high worked by electricity, and it is promised that every detail of batting, fielding and team work will be executed by these figures with a fidelity that will astonish every lover of baseball.

UNDER THE BLACK FLAG.

Lester L. Tilden, manager of the Atlantic Opera House, Atlantic, Ia., writes to *THE MIRROR*: "Although we are not in the theatrical swim, this season, we shall endeavor to help you knock out the pirates whenever occasion presents itself. The enclosed letter explains itself." The letter enclosed was addressed to Manager Tilden by one Charles Stephenson, of Waterloo, Ia., manager of Stephenson's Comedians, who are pirating Jane and other plays, asking for a date at Atlantic. Manager Tilden did not deal with this company, to his credit be it said.

The Fowler Theatre company is pirating *The Burglar*, *Friends*, and *Jane* in Minnesota.

Dean's Comedians pirated *My Partner* last week at Salem, N. Y.

GOSSIP OF THE TOWN.



Selena Fetter Royle stands prominent among the women of whom the stage is justly proud. To her talents as an actress, she adds the graces and accomplishments of a refined and cultured woman deeply interested in all artistic movements both within and without her chosen profession. Mrs. Royle would be the last to pose as an "advanced" woman, but she typifies all that is best in the meaning of that much abused term. During her stage career she has been identified always with the best companies and leading stars, Robson and Crane, Salvini and others. She has originated many roles in New York, among them *Widow Opdyke* in *The Henrietta* and *Marguerite Otto* in *Friends*. With the latter play she has been constantly connected for the past two seasons, and much of its success has been due to her reserved, forceful and charming impersonation of the leading role. In her husband's new play, *Mexico*, shortly to be produced, Mrs. Royle will play the leading female role of *Senorita Jorita Talamonca*, in which she is pictured above, which is said to offer her splendid opportunities. Her many metropolitan admirers will heartily welcome the news that she is to be seen here again this season, when *Mexico* has its New York production. Among Mrs. Royle's interests outside the strict lines of an actress's work are the *Twelfth Night Club*, of which she was the first president and a chief promoter, and the *Society of the Daughters of the American Revolution*, to the membership of which she has lately been elected.

Frank C. Zehrung, manager of Funke Opera House, Lincoln, Neb., is in town booking his season. He has secured many first-class attractions.

The reception held by Marie Willard on the stage of the Casino after the performance of *The Sphinx* on July 29 was attended by over a hundred women of the audience, to whom souvenirs in the form of silver gilt buckles were given.

Ethel and Lillian Tucker have closed a Summer tour of fifteen weeks, and the former will remain at Canaan, Vt., for three weeks before beginning her starring season, which will open in Amsterdam, N. Y., on Sept. 2, under direction of H. P. Meldon, who is now in New York completing preliminary arrangements.

McCarthy's Mishaps will begin its sixth season in September with Barney Ferguson and Miss St. George Hussey in the chief parts, under the management of Charles F. Lorraine, with J. A. Reed as business-manager.

Nelette Reed will play *Helena* in *A Midsummer Night's Dream* at the Hollywood, Long Branch, on Aug. 8. The performance is to be given in the open air, and will be under the direction of E. D. Lyons.

Jerome Eddy has returned to town.

Since *The Night Clerk* was selected as the name of John J. McNally's farce-comedy, which will be Peter J. Dailey's medium next season, the star has had many letters from his friends in the hotel business asking if he intends to represent them in it.

A special feature of *The Midnight Flood* next season will be the mechanical effects, which are being constructed under Mr. Eagan's personal supervision at Clinton, N. J.

E. C. Wilson has purchased of Willis Boyer the rights to his play, *The Temptation of Money*, and from Harry Glazier his new play, *The Mortgaged Slave*. Mr. Wilson has engaged Edwin R. Whelan to stage these plays.

Grace Filkins is in town.

Kathryn Kidder will begin her tour in *Madame Sans Gêne* in Cleveland on Sept. 30.

The Harlem Opera House will reopen for the season on Labor Day, Sept. 2, with a special matinee. Trilby will be the attraction.

The Columbus Theatre is being redecorated and carpeted throughout.

Bicycles may now be checked at the Casino.

Tony Pastor's Theatre will open on Aug. 19.

Willard Spenser's opera, *Princess Bonnie*, will have its first New York production on Sept. 2 at the Broadway.

Dick Hume's benefit at Mt. Clemens, Mich., netted nearly \$200.

Louise Eissing will retire from the Castle Square Opera company on Saturday.

MATTERS OF FACT.

George Muder, who is an orchestra leader of some experience, as well as a violin and mandolin soloist, is disengaged. His address is, care General Delivery, Pittsburg, Pa.

Henrietta Crossman returned to her home in Montclair, N. J., for the Summer, last week, after having played a long and successful engagement with Giffen and Neill's stock company in St. Paul and Minneapolis. Miss Crossman has become a great favorite in the West, and her success in many roles has been exceptional. The Western critics are of the opinion that New Yorkers will see a vast improvement in Miss Crossman after her long engagement in repertoire. She was last seen here as leading lady of Charles Frohman's Comedians.

Charles Dade arrived in town last week after a long season with Giffen and Neill's stock company, and is now open for engagement. Mr. Dade played a wide range of characters with the stock company, appearing in juvenile, heavy, comedy and character parts.

Josie Knight is open for engagement for next season, either leading business or character. For two seasons she played character parts with Edward Harrigan. Letters addressed to this office will reach her.

Labor Day, Sept. 2, and the Firemen's State Convention, Sept. 24 to 26, are open for a first-class attraction at the Academy of Music, Pittsfield, Mass.

On Sept. 2 Robert Hilliard will present *Lost—24 Hours for the first time in New York at Hoyt's Theatre*, under the direction of W. G. Smyth.

A perfect fitting shoe for any professional use can be found at D. Godino's, 100½ West Twenty-fifth Street.

Jeanette Bagard, who is appearing with *The Merry World*, can be addressed 63 East Eleventh Street.

Garrison Ball is disengaged for light comedy or juveniles. Address this office.

Tom Maguire, formerly well known for many years as treasurer of the Fourteenth Street Theatre, has entered into a scenery and baggage transfer business, with headquarters at the Mascot Publishing Company, Sixth Avenue and Twelfth Street. With his large acquaintance and general popularity, there can be little doubt that he will soon be at the front as a transfer agent.

Rose Osborne, who is at liberty for leading business, can be addressed care of THE MIRROR.

A. C. Lawrence, the clever baritone and imitator, can be reached by addressing this office.

Ella Aubry, now singing in *The Sphinx*, is at liberty for next season. Her line of business is ingenues and light comedy. During the run of the opera in Boston recently, she twice appeared as Shafra, the soubrette part usually played by Christ McDonald, and was very successful.

Marion P. Clifton has had several offers for next season, but has not definitely settled on anything yet. She is a clever character actress, and her performance of Frochard with Kate Claxton is well known.

A first-class magician can secure a good engagement for next season by addressing L. H. Howe, who advertises in this issue.

Fanny Bloodgood has been engaged to play the soubrette in Bobby Gaylor's *In a Big City*.

A young woman of three years' experience is desirous of securing a position with a first-class dramatic company, and can be addressed this office.

Open time can be secured at the Opera House, Natchitoches, La., at the American Theatrical Exchange, New York.

Ellen Vockey has been engaged by the management of the principal hotels at Narragansett Pier to give dramatic recitals during the Summer season.

Reed's Opera house, at Ravenna, Ohio, which has been renovated during the Summer, is booking attractions for next season.

C. R. Gardiner announces that Josh E. Ogden has authority to play *Only a Farmer's Daughter* until further notice.

Lottie Williams, who was with Walter Sanford's stock company last year and starred for two seasons previously, is disengaged for soubrette parts. She can be addressed care of this office.

The announcement of R. Lynn Minton's Southern Illinois circuit of theatres will be found in another column. The towns are Anna, Carbondale, Metropolis and Mound City. The crops in the neighborhood of these places are reported as being exceptionally good and the manufacturing interests are large. Open time at any of the houses in the circuit can be had by communicating with Mr. Minton at Anna, Ill.

Harry Cushman is at liberty to consider offers for advance work next season. He has had plenty of experience, and managers desiring advance agents should not overlook him.

Marcus Moriarty, an actor of wide experience, in both the legitimate and modern drama, has not definitely settled for next season. He is also an experienced stage-manager, as well as author of several successful plays.

H. W. Frillman, basso, is disengaged and can be reached care Marks and Norman.

Ferd. Hight and wife, Bessie Hunter, are at liberty for next season—either jointly or separately. Last season Mr. Hight was with Mlle. Rhéa and was distinctly successful as Sir John Falstaff in *When Bess was Queen*. Their address will be found in the advertising columns.

Sandusky is claimed to be one of the best one-night stands in Northern Ohio. The Nielsen Opera House there, which has been entirely remodelled, will be opened the second week in September. Everything in the house is new; it seats 1,200, and the scenery, furniture, dressing-rooms and all appointments are strictly first-

class. The management desire a good attraction to open the theatre Sept. 9.

Professor Harry C. Franck's original system for the teaching of elocution and voice culture instituted by him some eight years ago has met with decided success. Professor Franck has received letters and testimonials advocating and endorsing his system from many principals of colleges and institutions throughout the country who have taken his course of training. His New York address will be found elsewhere.

Sydney Chidley, of Boston, scenic artist, is temporarily in New York, and may be addressed in care of THE MIRROR.

Hudson Liston and wife returned from San Francisco last week. They have just closed a most agreeable engagement with the Frawley stock company there. They have not settled anything yet for next season. Letters in care of THE MIRROR will reach them.

John R. Oldfield has leased the Whitney Opera House in Fitchburg, Mass., for the coming season, and expects to open the last week in August, advertising in THE MIRROR for first-class attractions only.

A good opening attraction for Oct. 15 is wanted for the McDonald Opera House at Greenwood, Miss.

Simpson's Booking Exchange, of St. Louis, Mo., is prepared to book companies who desire to play towns in Missouri, Illinois, Iowa, Kansas, and Indiana.

John R. Oldfield has leased the Whitney Opera House at Fitchburg, Mass., for the coming season, and expects to open the last week in August. Mr. Oldfield desires to communicate with some first-class attractions for his house.

Jack Robinson can be engaged for baritone parts. His address is care this office.

A drawing attraction for Aug. 19 and 20 at the Grand Opera House, Springfield, Ohio, is wanted by Manager E. B. Foltz. The Democratic State convention meets there on these days.

Cheridah Simpson has not yet signed for next season.

Rosa Cooke is disengaged for character parts. She is at the Atlantic Hotel, Coney Island.

Lew Rohdt, manager of the Theatre Royal, Montreal, is in town for a few days.

The Fountain Square Theatre, Cincinnati, opens its third season Sept. 1. Manager M. C. Anderson has already booked a long list of drawing attractions for next season.

L. Goldsmith, Jr., of 717 Sixth Avenue, is making a particularly strong and durable trunk which is specially adapted for professional use. It is made in several sizes and the price is six dollars and a-half.

A partner with \$1,500 for a comic opera company is desired by Manager, 10 Worcester Square, Boston.

The State Fair week, Sept. 15-22, is open at the Academy of Music in Milwaukee. This is considered to be the best week of the year, and first-class attractions should not overlook the date.

Frankie B. Wotene, who can be addressed care of this office, is disengaged for ingenue, soubrette or juvenile parts.

Lavinia Shannon is open to receive offers as leading lady for next season. During the past season she made an emphatic hit in the character of Kate Kenyon in *The Girl I Left Behind Me*, and the year previous won much praise for her admirable acting in *The Power of the Press*.

Charles A. Mason is at liberty for German or negro characters, and a strong specialty.

Edwin Southers and Madeline Price will tour the coming season in classic productions only.

The weeks of Aug. 19 and 26 are open at the National Theatre, Philadelphia, for a first-class attraction, and a good attraction is wanted for the Columbia Theatre, Boston. Managers are referred to the announcement in the advertising columns.

Agnes Carlton and Alonzo Phillips are still at liberty for engagement, and may be addressed this office.

Julius Cahn, the Empire Theatre, this city, is in charge of all the bookings of Harmanus Blecker Hall, Albany.

A Trip to The Rockies, a new romantic comic opera, music by Iod Arnold, libretto by George Morgan, will be produced at the Walnut Street Theatre, Philadelphia, on Sept. 2, playing there until the 9th. Katherine Germaine will sing the leading role, and R. E. Graham and Charles Kirk have been engaged. Negotiations are now pending with Hubert Wilke. All that artistic scenery and careful supervision can do to make this production complete in every detail has been done. The company consists of forty-six selected members, and the management promise an excellent production by capable artists.

Ada Palmer-Walker, known as the Australian prima donna, is at liberty for next season.

L. P. Hicks, who will be remembered for his clever work in Alabama, has been engaged to go with J. K. Emmet for next season.

George W. Larsen is to head a company of comedians the coming season, with the comedy, *The Man About Town*, which was produced at the Bijou Theatre a couple of years ago. It was written by Will R. Wilson. The season will open about Oct. 28. Time is now being booked by W. W. Randall at the American Theatrical Exchange.

Giles Shine, who will be remembered as having played the leading comedy parts with Julia Marlowe so cleverly, has not settled on anything for next year. Mr. Shine also received much praise for his performance of the Dromio of Ephesus with Stuart Robson, and last season appeared in *The Cotton King*, making a hit in the character of James Shillingham, a Lancashire dialect part.

Lottie Alter will be a member of Joseph Jefferson's company, which will open at the Garden Theatre, on Oct. 14. Miss Alter was with Charles Frohman last season.

George Barr announces a strong comedy-drama for sale or on royalty.

G. De Vaulus is looking for a professional financial partner to go out with a concert tour he will direct this season.

An advance man or treasurer can be secured in B. Allison Thorp, Owensboro, Ky.

An attraction for the Democratic State Convention on Aug. 19, 20 at Springfield, O., can book two good dates by writing Manager Foltz, Grand Opera House, Springfield.

Johan G. de Bang can be engaged for next season for grand or comic opera.

J. A. Tralle notifies managers that M. Alexander is no longer connected with Old Tennessee.

The Green Opera House, Vincennes, Ind., will be sold at public auction on Sept. 7. All information can be obtained by addressing C. H. McConard, trustee, Vincennes, Ind.

Grace Brooks-Bennett is disengaged for ingenues or light juvenile characters. She can be reached care Mrs. Packard.

D. Milo Bennett, for several years manager for Gustave and Charles Frohman's companies, has not signed for next season.

Joseph Felan, who has been connected with the leading New York theatres for the past five years as treasurer, is at liberty to consider offers either for the city or the road in a like capacity. Letters addressed to this office will reach him.

Will J. Davis, Jr., announces for sale a litter of the finest bred fox terrier puppies in this country. They have, it is said, a long and authentic pedigree, being a son of "Prince Result." The price asked will be found in our advertising columns.

Bessie Byrne, who was formerly a member of the old Park Theatre Stock company, and starred for three seasons in *Led Astray*, *Leah*, *Hunchback* or other plays, announces that she will negotiate with managers for the production of her own plays, *The Civil Marriage*, *The Vale of Adais* and *Charlotte Corday*, or accept starring engagements. She has been appearing in London for several years.

A leading juvenile man and woman, as well as several other good people, are wanted by C. Garvin Gilmaine for his Summer stock company playing at Congress Hall, Cape May, N. J.

THE ELKS.

The following preamble and resolutions were unanimously adopted by the Grand Lodge, P. B. O. Elks, at their recent meeting held at Atlantic City:

WHEREAS, The Grand Lodge of the Benevolent and Protective Order of Elks, and the Order itself, had its origin and infancy fostered by the amusement profession, and for many years the treasures of the various subordinate lodges have been augmented by the efforts of the same profession; and

WHEREAS, The natural growth and development of the Order, and the accession to its ranks of a majority other than those in the theatrical profession, has completely obliterated the distinctive character of the Order, and formed in its stead a more universal fraternity; and

WHEREAS, The Grand Lodge feels that such a transformation should not be effected without a suitable recognition of the services of the amusement profession, in originating and maintaining the fundamental growth of the Order, and the fact that so large a proportion of said profession is maintained on its roll of membership; therefore, be it

Resolved, That the Grand Lodge of the Benevolent and Protective Order of Elks desires to assert that, while it is not a theatrical order (for the reasons above given) yet, it is heartily and sincerely in sympathy with said profession, and earnestly desires the affiliation of all reputable made members of said profession with the various subordinate lodges, and requests all lodges to extend all possible hospitality to the members of the profession from which our Order originated.

Resolved, That the Grand Lodge of the Benevolent and Protective Order of Elks desires to place itself on record as promising to do all in its power to promote and advance the interests of the amusement profession, and, as far as compatible with its laws, to be a factor in relieving distress in said profession, thus carrying out the primary object of its institution.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Abelle, Belle	Florence, Grace	Nichols, Mrs. Guy
Alton, Teresa	Gounod, Jennie	Neville, Dottie
Allison, Lillie	Gray, May	Nichols, Lulu
Alexander, Sara	Gilbert, Allie	Over, Adelaide
Allen, Phyllis	Gilson, Lottie	Pomeroy, Lola
Bell, Dighy	Gilmore, Kattie	Potter, H. H. Mrs.
Bigger, Laura	Gray, Dorothy	Pattin, Clara
Blooming, Ethel	Greenwood, Marie	Pattin, Mrs. D. D.
Bryton, Georgia	Haines, Cecile	Reynolds, Mimi
Blythe, Helen	Hanson, Cecil	Rigl, Emily
Han, Estelle	Horne, May, E.	Rice, Marie Edith
Ridgely, Lillian	Hawthorne, Violet	Rodgers, Jeannine
Burroughs, Marie	Henderson, Alice	Robinson, Agnes
Bernard, Helen	Huebner, Mrs. F. C.	Stewart, Mary
Barry Helen	Ha I, Maud Edna	St. John, Frankie
Coghlan, Rose	Hadley, Florence	Sylvester, Louise
Crawford, Adelaide	Hall, Edith	Sutherland, Rose
Challenger, Bessie	Hutchings, Alice	Sims, Laura B.
Combs, Jane	Huebner, Mrs. F. C.	St. Pierre, Mildred
Cassidy, May	Levine, Mary	Spencer, Nellie
Carmichael, Agnes	Lewis, Lucie	Stowe, Emilie
Cole, Beatrice	Lamont, Cora	Stowe, Mrs. Amy
Coomba, W. S.	Le Roy, Sally	Sunder, Lenore
Cliff, Estelle	Le Clair, Adele	Sadler, Josie
Chase, Florence	Lealand, Maggie	Schermerhorn, Orietta
Caine, Mrs. Geo. R.	Lealand, Stella	Tassett, Mary
Cameron, Josephine	Lacey, Bessie	Thompson, Bonnie
Carle, Alice	Leahman, Marg.	Thompson, Maude
De Courcy, Nettie	Leahman, Marg.	Theobald, Dolly
Daymer, Clara	Lester, Minnie	Thressler, Myrtle
Drayton, Blanche	Lane, C. W.	Urbach, Isabelle
De Mar, Carrie	Lamont, Carrie	Van Doren, Cecil
Davis, Kate	Lindsay, Miss	Villa, Agnes
Donaldson, Drew	Lindsay, Catherine	Wallace, Wallace
Dunham, Ione R.	Larkin, Leta	Williams, Sophie
Delwood, Miss	Lillian, Lillian	Williams, Margie
Drew, May T.	Morris, Mrs. Felix	Wagner, Lizzie
De Bournaix, Maud	Moore, Mrs. Eugene	Ward, Carrie
Dreux, Lorraine	Merron, Eleanor	Waterman, Ida
Edwards, Mrs. Chs.	Moore, Anna Boyle	Wolbert, Dorothy
Evans, Sadie	Mitchell, Maggie	Willard, Elsie
Eckart, Kate	More, Josephine	Winston, Jennie
Evans, Agnes	Morella, Myra	Ward, Carrie
Easton, Mabel	Mary, Cora	Webster, Catherine
Eyring, Pearl	Muller, J. L.	White, Olive
Engel, Fannie	Muller, Lulu	Wood, Ella H.
Freutzel, Fannie	Matthews, C. C.	Word, Miss A.
Fairbairn, Bessie	Miller, Maude	Walker, Ada
Field, Bessie	Magill, Gertrude	Walsh, Blanche
Fort, Gertrude		Yav, Ellen Beach

Armstrong, V. C.	Gorman, W. E.	Owen, Wm.
Arnold, Ed. W.	Goodwin, J. C.	Out, Jos.
Ankermiller, Mr.	Geyer, Tina	Old Jed Prouty
Ambrase, Frank	Grinke, Wm. H.	Pattie, Wm.
Allen, Harry	Glenn, Frank	Perley, Frank L.
Albott, Chas.	Guy, Geo. R.	Peter, B. J.
Adler, Chas.	Hendley, J. H.	Pierce, Harry R.
Adams, Edward	Husper, John L.	Pittman, J. R.
Anderson, P. Aug.	Hennig, Frank	Perry, Wm.
Abbott, Chas.	Hart, L. O.	Perris, Robt.
Allen, Louis	Hanson, Wm.	Phillips, Herman
Allen, Ethel	Haverty, Bert	Phillips, Harry
Anderson, A. B.	Hudson, Walter	Pell, Wm.
Benedict, Lew	Hoffman, R.	Plunkett, Chas.
Barnum, George W.	Langdon	Pa mon, Crispie
Beach, A. L.	Hailey, J. F.	Robbins, A. B.
Bricker, H. Coulter	Hayden, W. R.	Robyn, William
Brayton, Phil C.	Harrison, Jon	Raymond, Pete
Brady, James Jay	Harkins, J. W.	Ridde, Albert
Bell, A.	Hanford, Chas. B.	Ramus, Wm.
Beane, J. George	Holt, Edwin	Rosenbaum, Eugene
Brooks, Jas.	Honey, Felix	Roberts, Chas. J.
Braden, P. A.	Holland, Jos.	Rosenthal, Jake
Harrington, Maurice	Holcomb, Herbert	Ryley, Phil
Brown, O. R.	Hendley, E. J.	Randell, Pittou
Bradley, Alfred	Hayes, J. W.	Roberts, Walter C.
Brady, James A.	Harris, Wadsworth	Ross, Fred G.
Brown, J. G.	Hall, J. J.	Sayer, E. J.
Backus, Frederick	Hannory, Will	"Kogaly"
Bierbaum, C. Z.	Hayden, Frank L.	"Resistance"
Beaumont, Alfred	Harrison, Geo. L.	Rankin, McKee
Bates, Chas. P.	Hall, Geo.	Reed, J. A.
Brown, Chas. T.	Hearley, Harry	Robinson, Eugene
Billy Van Co., Mgr.	Holmes, Chas. D.	Robling, Geo.
Boucault, Aubrey	Holbrook, A. H.	Reynolds, Alfred L.
Bainbridge, Clem	Hayden, Arthur	Royce, Edwin
Barton, Chas.	Hampson, Ad.	Milton
Boyd, Archie	Irving, M. W.	Robson, Stuart
Betz, Herbert	Irving, Robt.	Robson, Geo.
Brady, Jas. A.	Julian, Fred	Ralph, Dick
Baker, Sherdan	Johnston, Harold	Rogers, A. G.
Baker, Leighton	Johnston, Phil Alex.	Roswell, Frank
Brown, Joe G.	Jones, Oliver	Snow, Ross
Baker, Lewis	Johnson, Orrin	Stacy, Geo.
Bates, Wilber M.	Jack, E. B.	Semont, Harry W.
Belcher, Frank H.	Jordan, M. J.	Sawelle, J. V.
Bromson, J. K.	Keenan, Frank J.	Spencer, W. M.
Bowers, A. G.	Keller, Harry	Sullivan, John I.
Barry, W. M.	Kerker, Gustave	Surg, John
Bird, Geo. F.	Kerr, Herbert	Shea, Theo.
Bar, Geo.	Kalka, A.	Sabel, Daniel
Blawie, W. F.	Kendall, Geo.	Steu, C. A.
Crawford, C. P.	Kernie, Henry	Shawalter, C. C.
Crandall, Harry	King, Stephen	Shaw, Wm.
Coner, M. A.	Kennyon, Mark	Shaw, Wm.
Collins, Phil E.	Krackowicz, E. W.	Shaw, Wm.
Crawford, Arthur	Loughran, J. J.	Shaw, Wm.
Cowles, Chas.	Lincoln, Frank	Shaw, Wm.
Clark, Lester	Lykens, L. L.	Shaw, Wm.
Cutler, Joseph	Leah, David J.	Shaw, Wm.
Coveny, Emmett	Lester, H. J.	Shaw, Wm.
Clayton, Gilbert	Lacy, Harry	Shaw, Wm.
Cramer, Frank	Lawrence, Lionel	Shaw, Wm.
Carlson, H. G.	Lee, Wm.	Shaw, Wm.
Coudock, C. W.	Lee, Frank W.	Shaw, Wm.
Constock, Alex. C.	Leary, Frank W.	Shaw, Wm.
Clark, E. die	Leary, Frank W.	Shaw, Wm.
Cowles, Eugene	Leyder, W. H.	Shaw, Wm.
Courier, I. H.	Lynch, Leigh	Shaw, Wm.
Colville, Henri	Lyndon, Christian	Shaw, Wm.
Campbell, J. P.	La Brant, Jos.	Shaw, Wm.
Clement, Clay	Laurent, Henri	Shaw, Wm.
Collier, E. A.	Lynch, Leigh	Shaw, Wm.
Cannie D'Arville	Llewellyn, Harry	Shaw, Wm.
Co, mgr.	Leib, H. Arthur	Shaw, Wm.
Dockstader, Lew	Lander, Frank	Shaw, Wm.
Davis, Henry Kees	Leavitt, J. E.	Shaw, Wm.
Dickson, H.	Lay, Edward	Shaw, Wm.
Dunnelly, H.	Lanc, C. W.	Shaw, Wm.
Dickson, Chas.	Miller, Gus	Shaw, Wm.
Demer, Tony	Morison, Harold H.	Shaw, Wm.
Dailey, P. F.	Manning, Lawrence	Shaw, Wm.
Dolan, Henry	Nadson, J. E.	Shaw, Wm.
Dittmar, J.	Maxwell, W. H.	Shaw, Wm.
Duffy, Horace	Midnight Flood,	Shaw, Wm.
Duffy, Fred's	Morgan, John	Shaw, Wm.
Dallas, Mervyn	Morgan, Albert	Shaw, Wm.
Durham, P. J.	Murray, Geo.	Shaw, Wm.
De Vere, Henry	McDermott, M.	Shaw, Wm.
De Koven, Regi.	Marie Decca	Shaw, Wm.
Dreile, Alvin	McAnn, John E.	Shaw, Wm.
Dixon, Geo. co.	McHugh, Ed. A.	Shaw, Wm.
Darnaby, J. A.	Miller, Glen	Shaw, Wm.
Emmet, J. K.	McVey, John	Shaw, Wm.
Eluott, Herbert	McLean, Alex.	Shaw, Wm.
Edgar, Geo.	Midgley, Nager	Shaw, Wm.
Edwards, Julian	Marlborough, Billie	Shaw, Wm.
Edwards, Sam K.	Murray and Mack	Shaw, Wm.
Echlin, Jonah Thos.	Matchette, W. H.	Shaw, Wm.
Frankel, Albert	Montaine, C. J.	Shaw, Wm.
Farrell, Iony	Mayhew, O. L.	Shaw, Wm.
Frawley, T. Dan	Moulton, Arthur E.	Shaw, Wm.
Fairbank, Mr.	Mabb, Lew	Shaw, Wm.</

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GEORGE W. LARSEN

Season opens about Oct. 26. Time now being booked by W. W. RANDALL, care American Theatrical Exchange, Abbey's Theatre Building, New York.

REFLECTIONS.

The American Theatrical Exchange has taken the booking of a strong scenic production of an original romantic Irish drama, entitled "On Erin's Shores," which is to take the road under the management of Edmund G. Maroney. It will open in Philadelphia and play only the best houses.

The arrangements made by Richard Mansfield with W. A. McConnell to book the tour of E. M. and Joseph Holland, and also that of Mr. Mansfield, in addition to placing the very highest class of attractions at the Garrick Theatre, will in no way interfere with Mr. McConnell's direction of McConnell's Theatrical Exchange, New York. If anything it will strengthen the Exchange, as the new connection forms a valuable addition to the score or more of strictly high-class attractions and theatres doing business exclusively through McConnell's. Mr. McConnell is evidently carrying out to the letter his determination to represent and transact business with none but the very best people in theatrical affairs.

Tunis F. Dean, manager of the Academy of Music, Baltimore, is the guest of Mrs. General Crook, at "Crook Nest," Oakland, Md. David Belasco, Mrs. Leslie Carter, and Mrs. Dudley, Mrs. Carter's mother were guests of Mrs. Crook at Denver the other day. Mr. Belasco and Mrs. Carter are rehearsing The Heart of Maryland in Baltimore.

Among those engaged for the open-air performance of As You Like It at Castle Point, Hoboken, N. J., are Maida Craigen for Rosalind, Frederick Bond for Touchstone, Carlton Wells for Orlando, Ernest Elkin for Adam, Evelyn Evans for the banished Duke, Verner Clarges for Duke Frederick, and Harry Courtaine for Corin. Manager Miner has given the use of the Fifth Avenue Theatre for rehearsal. Tickets will be on sale at Brentano's and at the principal exchanges. The proceeds are to be devoted to the erection of a statue of Edwin Booth.

Dr. J. B. Hogan delivered a lecture at the Catholic Summer School at Plattsburg, N. Y., last week on "French Poetry and Drama."

Last Thursday afternoon the weekly literary exercises of the Professional Woman's League was continued, the subject for debate being a proposition that modern times are superior in every way to the old days. The affirmative was taken by Ella Starr, Miss Gettheredge and Lucille La Verne, and Miss Sumner and Miss Thropp read papers on the negative side.

Annie and Katie Blanche are back from the West, and were companions on the Rialto yesterday.

Joseph Brooks arrived from England on the Paris yesterday.

Fox and McNish, of New York, have leased the Opera House at Fishkill Landing.

Francis Wilson will be supported in The Chieftain by J. C. Miron, Edward P. Temple, Lulu Glaser, Christie McDonald, Rhys Thomas, John Brand, Q. Lavery, and H. Holbrook.

It is more than probable that Smetana's opera, The Bartered Bride, will be seen in this city within a very short time. A prominent manager is now negotiating to produce it.

Edward Russell gave a reading and at home at the Hoffman House on Friday evening, before a distinguished company.

William L. Malley, who has been connected with Barry and Fay and Billy Barry for the past five seasons has taken the management of Conroy and Fox for a term of five years.

Barron Berthold was specially engaged by Mr. Hinrichs to sing Lohengrin in Philadelphia last Friday, and renewed his success in the part, which he sang so finely on short notice in Boston several months ago. The Philadelphia papers mentioned his performance very favorably.

Mildred Alrich is writing a series of papers for the *Nickel Magazine* on "Stage Successes of the Past Season."

N. S. Wood was recently robbed of his watch and chain and about \$100 in cash while stopping in an hotel near Herald Square.

Mrs. Kimball writes from Paris that she and Corinne are enjoying the gay capital hugely. She said she intended to return on the St. Louis on the 27th inst.

Major James O. Woodward and John Davis have become managers of Harmanus Blecker Hall, Albany, and will play only the best attractions.

Odell Williams has just arrived in New York from Peak's Island to begin rehearsals with The Great Diamond Robbery. After playing with that attraction for five weeks, he will join The Heart of Maryland company for the season. Manager Willard wished to engage him for Alabama, but his previous contracts prevented him from accepting the offer.

C. Garvin Gilmaine has engaged Little Elsie Lower, Blanche Wood, and C. Clare Rose for his Summer stock company at Cape May, N. J. They will play a season of four weeks, giving two performances each week.

Ward and Vokes commenced rehearsals on Monday in Detroit.

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VAUDEVILLE STAGE

THEATRES AND ROOF-GARDENS.

Proctor's.

The bill at this theatre is as long as usual and contains a number of well-known names. Ena Bertoldi continues her engagement, and the other performers are Edward and Josie Evans in their new sketch, Matrimonial Bliss. Mays and Hunter, banjo duettists; Dan Collyer, comedian, assisted by Miss Mack; Nellie Carlisle's dog circus; Nelson Sinclair, wire equilibrist; Will A. Mack, comedian; the Turners, Trans-Atlantic Duo; Ino D. Griffin, Irish comedian; Healy and Saunders, clog dancers; Marion Ellis, soap medallion modeler; Rose and Bach, German comedians; Johnson and Mack, grotesque dancers; Viola Raymore, negro melody singer; Emma Italia, serio-comic; and the Learys, Ethiopian comedians. The Sunday concerts are continued as usual.

Keith's Union Square.

This is the seventy-second continuous week of vaudeville at the Union Square. The attractive bill is headed by Mabel Stillman, the whistling Patti, who has hitherto appeared only at concerts. Others in the programme are Walter Gale, formerly "Happy Jack" in the Old Homestead; Clifford and Huth, the well-known comedy team; O'Brien and Havel, acrobats; the Nawns, in their farce, "A Touch of Nature"; Hughie Dougherty, the negro monologist; the Burt Sisters, singers and dancers; Evans and Vidocq, conversationalists; the Higleys, musical specialists; Nellie Seymour, character vocalist; Fish and Quigg, grotesque comedians; C. Fred Cope, a trick safety bicycle rider; the Six Reed Birds; Charles A. Allen, parody singer, and Barr and Evans in a dialect comedy.

Koster and Bial's Roof-Garden.

The bill this week is as good as usual. The new features are the Clipper Quartette from Little Christopher; George H. Wood, "the somewhat different comedian"; Bergere and Moore, "the Rival Trilbys"; and the Four Gardeners, including Master Dick, the baton manipulator. The other features are Marietta and Belloni, with their trained cockatoos; J. W. Ransome, the Ruler of New York; Clarisse Agnew, the dancer; the Egger-Rieser Troupe of Tyrolean Singers and Dancers; Kokin, the Japanese juggler; Daisy Mayer and her pickaninnies; Ganivet, the funny Frenchman, and Dr. Leo Sommer's Hungarian Gypsy Orchestra.

Casino Roof-Garden.

This week's programme at the Casino Roof Garden includes The Mimic Four, re-engaged on account of their success two weeks ago; Katie Rooney, in songs and imitations; Morton and Coleman, Irish comedians; Freddie Hauke, soubrette; Arlington and DeCamp, singers and dancers; Wells and Halpin, comedians; Lizzie Derious Daly, impersonator; Carrie Sweeny, serio-comic; Annie Edwards, Dorothy Drew, singer and dancer; Billy Johnson, La Petite Adelaide, danseuse; Leigh Sisters, Trilbys; Al. Reeves, harjoist; Billy Courtright, comedian; Kitty Wells, singer; Russell and Pearl, Sanford and Lee, Annie Lloyd and Bessie Phillips.

Madison Square Roof-Garden.

The usual good bill is offered this week. It includes James F. Hoey, the Jester, in his latest eccentricities; Gertie Gilson, serio-comic; Lottie West Symonds, Irish character singer; Fields and Lewis, comedians; Press Eldridge, fun-maker; the Coulson Sisters, skipping rope dancers; Falke and Seamus, musicians, vocalists and comedians; the Clavin Sisters, singers and dancers; Edith Murray, acrobatic dancer; the Forest City Quartette, Caron and Herbert, acrobats, and Lawrence and Harrington, sketch artists.

American Theatre Roof-Garden.

A special feature of the bill here this week is the exhibit of living marble statuary, in which some very pretty and well-formed women and robust men take part. The star performer is Madge Ellis, who is a permanent fixture. Among the other performers are Gilmore and Leonard, Mlle. Lolotte, James Thornton, Theo, William Cameron, comedian; Ernest Wilson, and Paulo and Dika, the Parisian duettists.

Central Music Hall.

This bill this week is headed by Bently and Cameron, musical artists. The other performers are Maud Beverly, soubrette; Daly and Devere, sketch artists; Reso and Reno, acrobats; Harry Foy, comedian; Whiting and Shepard, comedians; Gracey and Burnett, sketch artists; the Ahrens, balancers, and Fields and Wooley, German comedians.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S ROOF-GARDEN.—A number of changes were made in the programme last week. It began with a few selections by the Hungarian Gypsy Orchestra which were well played; then Kokin the Japanese juggler manipulated several fragile articles without breaking any of them. The Egger-Rieser Troupe followed, rendering a number of typical Tyrolean songs, with all the yodeling which characterizes this class of music. Harry Gilfoil whistled, sharpened knives, barked, tooted, meowed, chirped, neighed, and did several other things. The Three Sisters Hawthorne, who have adopted the title, "The Bloomer Girls," sang their new song, "The Girl Who Rides a Wheel," and other selections, and danced very prettily. They made a very picturesque appearance in their bloomers, which are not a bit like the hideous affairs one sees on the Boulevard.

Le Clair and Leslie presented their burlesque on Trilby, which is one of the best so far seen. It contains many local hits. Mr. Leslie managed to work in his imitations successfully, in spite of his Svengali whiskers.

Marietta and Belloni and their trained cockatoos were well received, then Yherri, the Spanish dancer, introduced her new "Buttercups and Violets." She wore a yellow dress elaborately trimmed with violets, which made a very pretty effect as the supple dancer executed her many difficult steps. The Egger-Rieser Troupe gave their Tyrolean national dances, after which Claressa Agnew sang some catchy songs, including Vesta Tilley's success, "By the Sea Waves." She also did some very clever dancing. John W. Ransome, who has made a genuine hit with his specialty, "The Ruler of New York," held the stage for a long time, but did not wear out his welcome. His political hits were much enjoyed, and his remarks were very frequently interrupted by applause. Daisy Mayer and her band of negroes closed the performance in a lively manner.

MADISON SQUARE ROOF-GARDEN.—Etta Berger opened the programme here with songs correctly sung. Then Kaye and Henry introduced their sketch, "Capital vs. Labor," in the course of which a vichy bottle played a very important part, causing much laughter. Montague and West gave a musical sketch which was rather different from the usual run of musical acts from

the fact that they gave more music than talk, and it was good music, too. Most musical teams spend about four-fifths of their time on the stage in fooling, and telling old jokes, but this team mixed their fun and melody in the proper proportions. Press Eldridge told some new jokes, and made his usual hit, receiving more applause than any one else on the bill. The Gaiety Girl Trio, who were billed as members of the original Gaiety Girl company, sang very sweetly, but did not display much gaiety. Their act will be greatly improved when they introduce a few steps, and so give the real gaiety flavor to it. The Midgleys gave their familiar boy and girl jay performance, and Kitty Gilmore sang some of the new songs, including "Venus," which seems destined to become popular. The others who appeared and who were noticed last week are Haines and Pittingill, Consuelo Tortajada and Troupe, Ruth the dancer, Cushman and Holcombe, the duettists, and Caron and Herbert, the acrobats.

KEITH'S UNION SQUARE.—Billy Emerson appeared here last week and sang a new song, "Could I Only Pick the Winner." It contains a good many references to horse racing, and it is likely to become popular in time. Mr. Emerson also told of a party, and how the different guests spoke and sang. He gave some very good imitations of the Irish and Italian schools of singing. Ward and Curran gave a vastly improved performance. They have adopted the suggestion made in last week's MIRROR, and confine themselves to the stage. Mr. Ward has suppressed his gagging tendencies a little, and as a result his performance was improved fifty per cent. Cheridah Simpson proved her versatility by singing and playing the piano equally well. The California Trio gave an acrobatic sketch which was quite good. Nettie De Coursey sang some songs with a degree of chic which ought to bring her into the front rank of serio-comics. She was handi-

the new songs. Tony Williams did not give any of the imitations spoken of on the bill, but he sang some songs very well. His last song, however, needs some revision; some of the lines and rhymes are very much out of joint. Leslie and Tenny are quite successful in their Irish conversation act. Their performance would be improved if they omitted the occasional attempts at effeminacy. Daly and Hilton presented a very amusing sketch, in which one of them impersonated a tramp who performs some very funny acrobatic tricks. Whiting and Shepperd performed a grotesque acrobatic act which was fairly good. The others who appeared were the Wood Sisters, singers and dancers; Estella Winston, descriptive singer; and the McVickers-Martin Trio in their sketch, The Police Inspector.

CASINO ROOF-GARDEN.—The Big Four appeared and caused a good deal of amusement. La Petite Adelaide repeated her success, which is now an old story; Kitty Wells, the serio-comic, was a good deal better than the general run of serio-comics usually are; Billy Courtright told some jokes which were amusing, and sang some entertaining songs; Russell and Pearl proved themselves expert musicians; Dorothy Drew presented a girlish appearance and sang sweetly; and Sanford and Lee did a comedy sketch which was very amusing.

The others who appeared were Annie Lloyd, Billy Johnson, Bessie Phillips and the Sisters Leigh.

AMERICAN ROOF-GARDEN.—Marguerite Newton started the ball rolling last week. She sang character songs with pleasing effect. Edgar Ely as the Future Duke wore some clothes that were really startling. His act, or rather his attire, was not only up to date, but far ahead. Lillian Mantrez sang "Sing, Sweet Bird," and imitated a warbling bird. Her imitation was better than her singing, which was marred by a breeze that wafted the music away from the audience.

dressed as Trilby and their opponents were made up to resemble Svengali.

The game was won by the Svengalis by a score of 12 to 6.

Among those who were at the game were Tony Pastor, John W. Ransome, "the Ruler of New York," Charles R. Ward, John and Nellie McCarthy, Seymour Hess, Annie Hart, Lulu Tabor, Mamie Forbes, Molly Whitten, Doty Neville, Sydney Worth, and Frankie Bailey.

THE RIVAL TRILBYS.

BERGERE AND MOORE.

Bergere and Moore, whose picture in the characters of the rival Trilbys is reproduced in this week's MIRROR, are an exceptionally clever team who have lately made their debut on the vaudeville stage. For several years past both have been closely identified with the legitimate stage with pronounced success.

Miss Bergere is the direct descendant of a prominent French family. She was born at Metz in the province of Alsace-Lorraine, and came to this country when quite young as a member of the Courted Opera company. Her English debut was made at Oakland, Cal., where she appeared as Dora Vane, in Harbor Lights, with great success.

For several years Miss Bergere has appeared with various companies, the last being On the Bowery. Her description of the business required of the heroine in being thrown from the bridge into the water without getting wet, and of being rescued from a burning building is very amusing.

Miss Moore, who is the daughter of Charles T. Ellis, was born in New York, and made her first appearance on the stage at Lancaster, Pa. For two seasons she played in Casper the Vowler, after which she played the leading role in Money Mad. She also appeared with Oliver Byron in The Plunger, and last season was with M. R. Curtis in Sam'l of Posen.

The first appearance of this team on the vaudeville stage was made at Proctor's during the week of July 8; they afterwards appeared at the Madison Square Roof Garden and this week are at Koster and Bial's. Their sketch has been well received from the first, and it is safe to predict that they will soon be ranked among the foremost vaudeville stars.

PROCTOR'S PLEASURE PALACE.

Proctor's Pleasure Palace, in Fifty-eighth Street, between Third and Lexington Avenues, now in process of completion, will be opened to the public on Labor Day, Monday, Sept. 2.

It will be a very pretentious place of amusement, combining music hall, concert hall, garden of palms, roof-garden, German cafe, and an Oriental divan. There will also be a library, reading, and writing-room, news-stands, barber shop, and other attractions for the comfort and pleasure of visitors.

The attraction in the main theatre will be continuous vaudeville, from noon to midnight. Some very strong specialists have been booked, both native and foreign, including many novelties, some of which have been engaged as far ahead as 1897.

E. D. Price has been engaged as business-manager, and under his able direction the theatre will undoubtedly prosper.

The building is of stone, brick and iron, and is also lately fireproof. It fronts on Fifty-eighth Street, having a width of 200 feet, and is 100 feet deep. The architecture is a combination of the Romanesque and Renaissance styles. The auditorium opens from the grand foyer, which is 60 feet in length. The orchestra is furnished with 700 chairs of the latest pattern, upholstered in pale blue plush. There are twenty-four private boxes. The rest of the house will be seated with chairs, even the gallery gods being entitled to an upholstered seat.

Every modern improvement has been made use of in the construction of the theatre. Two large passenger elevators will be kept constantly running, and the heating and cooling devices are the very best. The German cafe will be a pleasing resort, where refreshments can be had, and where a performance will be given from 11 p. m. till midnight. The Garden of Palms will also be a special feature, an orchestra will furnish sweet music, and special performances of an acrobatic or athletic nature will be given. The Oriental Divan will be a luxuriously furnished apartment, with a library attached, in which visitors may lounge and wait for friends.

The stage will be fitted with every known appliance for adding to the effect of the performance, including a first-class electric equipment, 600 of the 4,000 lights in the building being used on the stage. A novelty is the double proscenium arch, which has one opening 34 feet square, which will suffice for ordinary performances, and by an ingenious device this space can be increased to 40 feet square, so that large spectacular productions can be given if necessary. At the rear of the stage is a great iron door, back of which is the palm garden; this door can be opened so that the people in the garden can see what is being done upon the stage of the theatre. This will only be done when acrobatic performances are going on or trained animals are being exhibited. If necessary the entire palm garden could be added to the stage, thus making it the largest one in the world, with the exception of the one in the Paris Grand Opera House.

There are thirty-six dressing-rooms, all provided with marble washstands, electric lights, call-bells, and fire escapes. One admission fee will admit visitors to the entire establishment.

VAUDEVILLE JOTTINGS.

The season of John F. Fields' Drawing Cards will open on Aug. 17 at Newark, N. J.

Prince Leo, the balloonist, gave an exhibition on July 4 at Jamestown, N.Y., during which his partner, Fanny Van Tassel, was injured by a fall with her parachute. The wind was so strong that their balloons were carried ten miles from the spot where the ascensions were made.

The Fantasi, aerial artists, have closed a six weeks' engagement in the Northwest, playing Summer parks and resorts, with great success. Their new finish is said to be very startling.

Alburtus and Bartram, who shortly sail for Europe; they have been engaged in the Establishment Rouacher, in Vienna, and will probably make an extensive tour of Europe before they return to America.

Phil and Bessie Maher, who have been playing in and around New York for some time past, are now in Minneapolis. They play two weeks at Virginia, Minn., beginning July 22. On account of the decision of the Supreme Court, making the income tax unconstitutional, they have been obliged to get up a new act, as their old one was founded on the humor arising from the collection of the income tax.

Billy Wells and Grace Sylvano have closed a six weeks' engagement in Minneapolis, and have purchased a house at White Bear Lake, where they are now living.

Smith and Ellis are resting at Minnetonka, Minn. John T. Powers, "The Biddy," has been laid up in Des Moines, Ia., for six weeks, but is now playing at Minneapolis.

The Mountiens, a Swedish duo, are summering near St. Paul.

Nellie Omata has just closed a successful engagement in Duluth. Miss Omata is a very clever sharpshooter.

Bob Carroll is stage manager of the Casino, Minneapolis. Mayor Pratt has revoked the license of the Casino, but it is still open; a free show being given, for which no license is required.



Photo. by Schloss.

BERGERE AND MOORE.

capped by being obliged to address her song "Won't You Marry Me?" to the pianist, Baldwin and Daly. "The Happy Hottentots," did some amusing acrobatic work, and Richard M. Carroll gave his well-known impersonation of the hod carrier, with the clog dancing attachment, which has made him a favorite for years. Kate Michelsa sang three songs acceptably. Symonds, Hughes and Rastus did a plantation sketch, in which there was a good deal of singing and dancing. Charles E. Grapewin told several jokes, sang a song about a game of pool, and impersonated a costermonger.

Morton and Revelled appeared in a sketch called "Pickings from Puck," which was fairly amusing. The Crane Brothers did a very clever jay act as "The Madtown Rubes." The Whalley Sisters in their musical specialties were very successful. Willett and Thorne's Comedy company, consisting of four people, made things lively for half an hour with a little domestic comedy called "A Harlem Flat," which caused considerable laughter. A sketch of this kind is a good thing to introduce in a variety performance, as it gives the performers a chance to do some real comedy acting. Guyer and Goodwin gave an acrobatic comedy sketch, which is very clever.

PROCTOR'S.—Ena Bertoldi, the great hand balancer and contortionist, was the principal feature of the bill here last week, and she aroused great enthusiasm by her graceful and finished performance. The Ladgreens did a ladder act which is very clever, especially at the finish. The Mullallys, a sketch team, exchanged jokes and did some dancing. Mr. Mullally was not as successful as he was the week before with his male partner. Beebe Riel, who is an accomplished dancer, executed some very fancy steps; her hair is very becoming. The Sisters Beaumont sang and danced cleverly; their costumes (the light-colored ones) were not very pretty, but the ones in which they danced were nice. The Rannacks, the musical clowns, were successful in their novel acts; their rendition of the "Koochey Koochey" music on two violins while doing a head-to-head balance was warmly applauded. Ned Monroe, a burnt-cork comedian, told some really funny stories, and seemed to have an inexhaustible stock of parodies on

Gallagher and West were noted a week or two ago regarding their side-play efforts to create laughter, but Mr. Gallagher says that is a part of their act. M. Paulo and Mlle. Dika made their reappearance, with their usual success. Thomas J. Ryan was accorded a generous amount of applause.

Madge Ellis continues to win popularity. Her new song, "A Little You Know, So, So," has made a decided hit. Smith and Cook are a clever team. Their success is assured the minute they make their appearance.

Huested and Guyer, song and dance artists, were fairly good.

James Thornton continues to arouse the laughter and spirits of the audiences in his happy manner.

CENTRAL MUSIC HALL.—The bill provided by Manager Fuenkenstein contained Mora and Goodrich, grotesque skaters; and Tom Mack, who sang some new songs which went with a rush. The Donovans proved to be favorites. Their singing and dialogue was received with hearty applause. Mlle. Valenca sang a French song, and afterwards performed on a trapeze most gracefully. She deserved all the applause she received. Fields and Lewis sang some new songs in a clever way, which made a most favorable impression upon the audience. Edward and Josie Evans, more especially Edward, were good. Edward's work as the country boy was the best I have seen in a long time. Josie would please much better if she adopted a quicker, brisker way of speaking.

La Moynie Brothers proved themselves expert bar performers. The tramp make-up was truly tramping. Jack and Rose Burke gave a boxing exhibition in which they demonstrated, in their opinion, what the result of the Corbett-Fitzsimmons fight will be, in which the latter was knocked out in the first round, without so much as a blow being struck. Their act was new and pleasing.

VARIETY BALL-PLAYERS.

An amusing game of ball was played at the Polo Grounds on Tuesday last, in which several variety performers took part. The members of one nine were

A POPULAR SONG WRITER.



JAMES THORNTON.

Somebody once said, "Let me but write the songs of a people, and I care not who makes their laws."

If a song writer can do so much to sway popular opinion as is hinted at in this sentence, then James Thornton, whose picture is presented herewith, ought to be one of the most powerful men in America, since he has written a great many songs which have been sung and whistled by man, woman and child.

Mr. Thornton, who was well and favorably known for a number of years as a member of the team of Lawler and Thornton, has been doing a single specialty for the last two or three seasons, and has established himself in the good graces of the public.

His performance is a welcome relief from the methods used by the general run of comedians; his style is original, and he makes his points in a telling way.

Mr. Thornton is more widely known as a song-writer than as a comedian, however. His greatest hit was "My Sweetheart's the Man in the Moon," of which hundreds of thousands of copies were sold. Another success was "Pretty Maggie Mooney," which has a simple catching air that made it popular. He has also made a number of successes in the comic line, the most notable of which was "I'm the Man who Wrote Tarzan Boom De Ay." Other hits in the same line are "The Streets of Cairo," "The Great Reformer," "Dr. Pic crust," "My Money Island Girl," and many others. Mr. Thornton, unlike many of his associates in the vaudeville is of a rather retiring disposition. A minor man tried to draw him out one day last week, but he turned the conversation into other channels, and the reporter left him, having a very meager idea of what Mr. Thornton had accomplished, but with the recollection of a pleasant conversation with a polished gentleman.

Mr. Thornton is married, his wife, Bonnie Thornton, being a favorite with the audiences in every variety theatre of note.

Mr. Thornton will take out a company of his own next season, headed by his wife; they will introduce a number of new songs, which will undoubtedly add to the fame and fortune of their talented author.

BRIGHT AND NEWSY.

FAIR OAKS, Pa., July 13, 1895.

To the Editor of the Dramatic Mirror:

DEAR SIR.—I find the columns devoted to the vaudeville profession bright and newsy, and I sincerely trust that you will keep it up, as it is certainly a necessity that has long been wanting. I am your well-wisher,

ROBERT FULGORA,

Sole Proprietor and Manager Hopkins' Trans-Oceanic Company.

QUICK RESULTS.

New York, July 21, 1895.

To the Editor of The Dramatic Mirror:

I had been negotiating for some time with certain dramatic agents for a particularly strong specialty artist for Frederick Bancroft's big spectacular production, but I failed to make any headway. I therefore put a ten-line ad. in your valuable paper, and in twenty-four hours after its publication I secured the very article I desired. With best wishes,

Yours very truly,

CLARENCE FLEMING.

VAUDEVILLE JOTTINGS.

Gorton's Minstrels have started on their tour, and are now appearing in New York State. In the company are Welby, Pearl and Keys, Fred. C. Schmitt, Fred. Alberts, Joseph Gorton, Jr., Sam Lee, Tom Keating, Frank Guild, John Kingston, Mlle. Nellis, Charles H. Larkin's Crescent City Quartette, Gorton's Gold Band and Orchestra. Joseph Gorton is the originator and founder of this company, Charles F. Larkin is the lessee and manager, R. F. Trevelick, Jr., is the representative. The company travels in a private car with a cook, waiter and attendants.

Molly Whitten and Vevie Nobrign have joined hands and will do a new specialty next season.

Gallagher and West will open with O'Hooligan's Masquerade on Aug. 26.

James D. Flynn has been re-engaged as representative for John F. Fields' Drawing Cards. This will be Mr. Flynn's third season with this company.

Billie Barlow, who is under engagement with F. F. Proctor for an extended season, will close at the London Alhambra on Aug. 18, and will take the steamer for New York the following day. He has a budget of new songs, including "The Haddock Smoker's Daughter."

Henry W. Rich, comedian, with The Span of Life last season, is now managing the Roof-Garden at Haulan's Point, Toronto.

Mary King, the eccentric toe-dancer, has signed with Billy Barry for next season, to appear in The Rising Generation.

Major Newell, the skate dancer, who has been engaged for Tony Pastor's company, sailed from England

Lillie Laurel is making a decided hit at the Masonic Roof-Garden, Chicago. She is doing an imitation of Vesta Tilley, and has been engaged indefinitely.

Allen and West have placed an order with Pepper, the Philadelphia instrument-maker, for two of the finest instruments ever made. One is a pocket 8-flat cornet, and the other is a short-action tenor trombone.

Mabel Stillman, "the whistling Patti," who has heretofore appeared only upon the lyceum platforms, will shortly make her vaudeville debut at Keith's Union Square.

The Sisters O'Brien, who are under the management of W. H. Fullwood, closed their season last week in Winnipeg, Man. They are said to have made a hit in "The Whirlwind Dance," and are negotiating for an appearance at one of the roof-gardens in this city.

The wife of the sweet-voiced tenor, Alonzo Hatch, presented him with a bouncing baby boy a few weeks ago.

Hughey Dougherty is preparing an elaborate speech on the reform question in New York, which he will deliver when he comes to Keith's in August.

Gertrude Reynolds, who was obliged to cancel the second week of her engagement at the Casino Roof-Garden on account of a severe cold contracted there, is visiting Mrs. William K. Hinckley and Millie Price-Dow at their home in Buffalo.

Austin Gibbons, who is one of James J. Armstrong's able assistants, is busier than ever, owing to the illness of Mr. Armstrong.

The Jordan Family will leave next Monday for a four weeks' engagement in San Francisco.

Bunth, Rudd and Flakey have signed with Cosgrove and Grant's Old World company for next season.

Welch and Welch, Irish knockabout comedians and burlesquers, are said to have made a great hit in Buffalo recently.

Bentley and Cameron, musical comedians, have signed with the Watson Sisters for next season.

Sampson, the strong man, has been engaged for the Summer at South Beach.

Morris' Twentieth Century Maids is a new company, which will start out soon. Those so far engaged are Nettie DeCoursey, Annie Carter, Leila Trimble, Albie Carleton, Mammie Richmond, Jane Daly, Nellie Dunn, Marie Terry, Leona Wilson, Mammie Irwin, Kate Miller, Henry Emerson, John T. Harrison, Coakley and Gensaro; Hans Albrecht, leader; F. V. Griffin, advance; Joseph Barrett, treasurer; Ed Bradwell, proprietor. Harry Morris and A. H. Woodhull are the managers.

last week. The next of the foreigners to arrive will be Vesta Victoria, the original "Bow-Wow Girl."

A copy of the July Song-Writer has been received. It is a cleverly gotten-up little sheet, and is edited and published by John J. McIntyre at 32 Park Row, New York. It is devoted to the interests of song-writers and publishers, and contains many articles for every one interested in the writing, publishing or singing of songs.

Tony Pastor and his company will begin their tour at Elizabeth, N. J., on Aug. 2. They will visit Long Branch on Aug. 4, and then play the following towns in succession: Greenwich and South Norwalk, Conn., Albany, Troy and Saratoga.

Professor George Lockhart will sail for New York on August 15. His herd of performing elephants has created a great sensation in London, Berlin, Vienna and Paris. He opens at Proctor's Pleasure Palace on Sept. 2.

Sam Densauer has been very successful in booking the James Thornton Elite Vaudeville company. He has secured time in the principal variety theatres of the country, including Tony Pastor's.

George H. Harris, business manager of the Boston Howard Atheneum company, is making arrangements for next season.

Gilmore and Leonard have returned from Atlantic City, where they have been the guests of James H. Cole and William Holman at their cottage on Mississippi Avenue.

Ivan Tchernoff will return in September with his troupe of trained dogs. He has been engaged for the St. Louis Exposition, Hopkins' Theatre in Chicago, and also for a tour of nine weeks on the Keith circuit, beginning on Nov. 18.

Maud Huth, of Huth and Clifford, is displaying an entirely new wardrobe at Keith's this week. This will be the last New York engagement of this team prior to their joining Tony Pastor's company.

What was formerly the gallery in the Union Square Theatre is now known as the dress circle. It holds about a thousand persons, and the same price is charged for the seats as for those in the balcony. The claim is made by the management that this is the only theatre in America without a gallery.

Superintendent E. Z. Gerald, of Keith's, returned from his vacation last week. He lounged on the sands at Nantucket. As a testimonial of their regard, the employees of the theatre presented him with a magnificent horseshoe of roses on his return.

The Tribby Ladies' Orchestra is a new feature of the vaudeville which may be seen in New York before long.

Alonzo Hatch, the tenor, who sings with a stereophonic, has signed with F. F. Proctor for fourteen weeks next season.

Al. Reeves has engaged for his company, which will open at Tony Pastor's Theatre on Aug. 26. Unthan, the Great Judges, Corn Routt, the Hatts, C. W. Williams, Wills and Baron, Woods and Irving, Smith and Campbell, and Agnes Churchop, who will be a special feature. She will introduce something new in the Tribby line, which promises to be one of the most novel and interesting exhibitions of hypnotism ever shown.

Robert C. Vernon will sail for England on Aug. 3 in the interest of the Hawthorne Sisters, who are booked to appear in London.

Joseph H. Thayer closed a five-weeks' engagement at Grant's Park, Burlington, Wis., Saturday, July 20. He has signed for the coming season with the Pearson Theatre company, opening at Bluffton, Ind., on Aug. 12.

Curt and Jordan, who are sojourning at the new Waukesha Hotel, Hot Springs, Ark., will go to Onset Bay, Mass., soon, to get a little sea air for a few weeks, previous to their opening at Proctor's on Aug. 19. They anticipate a long and hard season's work.

Severus Shaffer has gone to the Orpheum, Denver. When he finishes his engagement there he will make a tour of the Keith Circuit, and afterward appear at Hyde and Behman's in Brooklyn and at the Trenton State Fair.

Henri Cazman, of the Royal European Syndicate, has engaged the four Tivoli dancers and Walter Stanton. The American tour of the company will open in October.

Andy Hughes, of the Boston Howard Atheneum Star Specialty company, has secured Carlo Caesaro, Horatio and Hevan, Richard Pitrot, and the best female ventriloquist in Europe for his company.

Tony Pastor's Theatre will open for the season on Aug. 19. Among the artists already engaged are the Russell Brothers, who are now sojourning at Ocean Grove; Will H. Fox ("Paddewickie"); Fisher and Crowell, acrobats; Traveled, French illusionist; John and Nellie McCarthy, parody singers; Layman, mimic; the Chicks, a comedy sketch team, and others.

The De Forests, whirlwind dancers, are booked for the Inter-State Fair at Trenton, N. J.

The Elliott Family are now at Gouverneur's Pavilion, Atlantic City.

Aldice Capitaine, now with Rice's Circus at Manhattan Beach, will begin a tour of the Keith circuit on Sept. 16.

The Sisters Don have signed for a season of fourteen weeks with F. F. Proctor.

Vanola, the Mexican Wonder, has been engaged for the Toronto Fair.

Mr. and Mrs. James F. Dolan and their son, have been spending a short vacation at Far Rockaway. They will on resume work, playing their travesties on Madame Sans Gêne and Tribby.

George Fair, of the Masonic Temple Roof-Garden, Chicago, is in town. He has booked a number of the successful New York attractions. His roof-garden, being enclosed with glass, will be kept open all Winter.

Edgar Selden, who wrote McKenna's Flirtation, and who has starred, is now playing on the Keith circuit.

Florrie West, the favorite soubrette, will make her American re-appearance on Aug. 12 on the Keith circuit. She has just finished a very successful season at the London music-halls.

Papinta, the mirror dancer, is booked for the opening of the Tennis Theatre, Chicago, formerly known as the Clark Street Theatre.

Ena Bertoldi, the contortionist, will leave for Europe next month to fill engagements in Paris and other European cities.

Bentley's old-fashioned country circus, which is playing in a corner lot on First Avenue, is doing a very large business. It is being splendidly advertised.

George F. Golden is on a visit to New York, after a three years' tour of England, Ireland and Scotland, during which he played at the Empire, Palace, Alhambra, Trocadero, Canterbury, and Paragon halls in London, and all the principal halls in Great Britain. Mr. Golden says he has been devoting his spare time to the study of Shakespeare and the classics, and will in the future devote himself to the higher branches of dramatic art.

The Alhambra Vaudeville company, which played six weeks at the Metropolitan, St. Paul, is said to have met with little success. It is now on the road.

Louis Lerner has opened a vaudeville exchange at 45 East Twentieth Street.

Gus Hill's two companies will start out soon. The artists so far engaged are Eugenie Petrescu, the Four Gardner Brothers, Dew Hawkins, Ani and Ivo, the Two Florences, the American Macs, Corn Routt, Charley Case, Bonnie Lettie, Swan and Barnard, McGale and Davies, Leslie's Dots; Gray and Conway, Fields and Lewis, Sparrow, Mlle. Flansell, Mathews and Harris, Fields and Salina, Harry H. Hill, Fred. J. Huber, Joe Weeger, Ike Rose, George Stanbridge, and Mons. Petrescu.

The Nelson Sisters, acrobats, have arrived in town after a very successful tour in the West.

Stage Manager Frank P. Smith, of the Union Square Theatre, spent his vacation at Long Branch. He is back in harness again.

Claire Agnew, who injured herself while practicing a dance at Koster and Bial's a short time ago, has recovered and is doing her turn as effectively as ever.

George Hemple, of J. J. Armstrong's staff, pruned his wrist a short time ago, by falling from a cable car. As it is the left one, he is able to attend to business the same as ever.

Bessie Bonehill will begin an engagement at Manhattan Beach on July 29, and will continue playing in 1492 the rest of the season.

The Three Brothers Mathias will arrive in New York in October, and will start immediately on a tour of the Orpheum circuit.

E. F. Albee and A. Paul Keith are expected home about Sept. 1. When they arrive, Resident Manager Fynes, of the Union Square, will start on his vacation.

Aida Perrault, who was in the bill at Keith's last week, wore costumes which were specially designed for her by Bessie Bonehill, with whom Miss Perrault was associated during her starring tour.

The Mimic Four, who made an instantaneous success with their Tribby burlesque, are at the Casino this week. They will begin a two weeks' engagement at the Masonic Temple Roof-Garden, Chicago, on Aug. 11, at the conclusion of which they jump back to Brooklyn to open the season at Holmes' Star Theatre.

The Martinetti Family are now in their sixth week at the Orpheum, San Francisco. They will travel four weeks on the Orpheum Circuit, and will then fill engagements at the Montreal Exposition, the Toronto Fair, and the Interstate Fair at Trenton. They are under the personal management of Charles Fenz and Company.

Nettie De Coursey, who is now on the Keith circuit, is in great demand by managers. She has had more offers for her time than she could accept, and the week before last played at two places in New York the same week. She has already signed contracts for several engagements in London next Summer, and she may appear on the Continent before her return. Her latest song, "Won't You Marry Me?" is a great success.

Eugenie Petrescu will be with Gus Hill's Novelty act next season. It is said that she will receive the largest salary ever paid for an act of her kind in a traveling vaudeville company.

The Egger-Rieser Troupe, now at Koster and Bial's, will play a four weeks' engagement with F. F. Proctor, beginning on Aug. 19, after which they will sail for Europe.

It is said that the troupe of Japs brought over lately by O'Kabe is the best that has ever been seen in this country.

May Cook, a young, pretty and talented cornet soloist, has arrived in town from San Francisco. She will surely make a good impression on the people of the East.

Secretary Muirhead, of the Trenton Fair, has booked the following attractions among others: The Martinetti Family, Severus Shaffer, Nelson, Ferry and Nelson, Morris' Bony Circus, the De Forests, and O'Kabe's Japanese Troupe.

G. H. Hill, Secretary of the Toronto Fair, has planned a water carnival on a grand scale for that exhibition.

E. A. Warren, the singer, author and publisher, of Starlight, Mich., has written a new song called "Lovely La Belle," which will soon be placed on the market.

Edna May is making a hit with her new kaleidoscopic dance in the West. She is now in Wyoming playing under the management of Johnnie Pringle.

Charles F. Walton and John Mayon have joined hands, and wish to communicate with managers desiring a very strong comedy act. Mr. Walton has been with Rice's 192 for several seasons, and Mr. Mayon spent four years with Edward Harrigan. Their past record is a sufficient guarantee of what their future work will be. Their advertisement appears in another column.

Mr. Guy De Vaulis, who is well-known as a manager of orchestras, will take out a fine company next season, headed by the Vilosa Sisters, a trio of very talented musicians, who are graduates of the Conservatory of Music, Berlin. The Vilosa Sisters were introduced to American audiences by Augustin Daly, at whose New York theatre they appeared as a special attraction with Mr. Daly's company.

The Providence Journal, speaking of Montague and West's musical specialty, said: "The musical act by Alice Montague and J. Roger West is of special merit in view of the prevalence of so many alleged musical teams. Their repertoire contains genuine enjoyable instrumental music and displays considerable talent in addition to bright dialogue setting."

Falkenro, who has just arrived from Europe with her trained lions, is said to perform most dangerous and exciting feats with the beasts. Acts of this nature are few, and her tour in this country should prove successful.

Frank Cushman, who claims to be the only living comedian who sings a high C chest tone, is singing negro melodies in Ali Baba at the Chicago Opera House, assisted by a band of colored boys.

Harry Thompson, "the Mayor of the Bowery," had a benefit at Schwartz's Grove, Brooklyn, on Sunday, July 29.

The success that John H. W. Byrne has had in introducing A. A. Flanagan's song, "My Pauline," has prompted him to start a musical agency in connection with the vaudeville exchange, of which he has charge, at Packard's. His idea is to furnish a market for songs by out-of-town publishers, who have not the opportunity of coming into direct contact with the members of the vaudeville profession.

Nicholas E. Kaufman, the bicyclist, is an American. He was born in Rochester, N. Y., in 1862.

The new Trocadero Vaudeville company, headed by Sandow, will begin its season on Oct. 7 at the Auditorium, Chicago. Nicholas E. Kaufman, the trick bicyclist, has been secured for the company. He will perform many new feats on the wheel, which will greatly interest bicycle riders and others.

The Jordans have been re-engaged for next season with the Trocadero Vaudeville.

Walter Dauphin, the song writer, and composer of "The Little Game Called Kissing," is quite ill at Waynesville, N. C., and in straitened circumstances.

The Carmelita Valdez Vaudeville company, Henry Spencer, manager, will open its season on Aug. 15; a tour of New York State will be made, then the company goes South, visiting the West Indian Islands. The company includes Miss Valdez, Victoria C. stellane, Sisters La Chevalier, Mlle. Pasquelina, Minetta Vernon, Gibson and Dillon, Clinton and Brooks, Harry G. Matthews, E. M. McCauley, musical director; Charles Murray, electrician; H. E. Griswold, advance agent.

The McClains, Billy and Cordelia, will appear in On the Swanee River next season.

Lillian Menzies is a talented whistler, who made quite a success at the American Roof Garden last week.

The Whalleys, two sisters, who do a musical act, made a hit at Keith's last week. They have studied under the best masters, both in Europe and America.

FOREIGN NOTES.

Cissie Loftus is expecting a special delivery letter from the Queen, which will contain a command for Cissie to appear at the Royal Palace and imitate her professional brethren and sisters.

Katie Seymour had the honor of being applauded for her skirt dancing recently by H. R. H. the Duke and Duchess of York and the Duke and Duchess of Fife, at a private reception given recently at a London house.

Minnie Thurgate has arrived in England. She will probably be heard in some of the London halls soon.

Henry D. Burton, an English music hall favorite, died recently at Leicester.

Albert Chevalier is meeting with great success on his recital tour through the British provinces.

Tom Maltby will shortly open "Maltby's Mansion of Mirth" in "Camdentown, England." "Alliteration's artful aid" comes as handy to Maltby as it does to the New York manager who has named his house "Proctor's Pleasure Palace."

Dagmar and De Cella are making a distinct hit in London.

A new English song is called "More Work For the Undertaker;" this title suggests "His Funeral's Tomorrow" which was popular in America a few years ago.

The Sisters Hengler, who are now in London, were the subject of a very interesting sketch in a recent issue of the London Era. It will be three years before they can dance to-gether in New York, (unless the Gerry law is repealed) as the younger sister is but thirteen years of age.

The Boisset Troupe, which met with a severe loss in the death of Fred. Boisset, will continue to work together.

Vesta Tilley is sojourning at Bourne End, England. "Chapter 1, 3, 3, 4," is the name of a new English song.

Harry Champion is singing "All Through Her Father's Little Boat" in London. The possibilities for good old English fun in this title are simply staggering.

Fred. Emney, the comedian, was married a short time ago to Blanche Round (Doris). The ceremony took place at St. John's, East Dulwich.

Lottie Collins has secured the right to sing Leslie Stuart's latest songs, "La Donna Senora" of Gay Seville, and "I Never Saw a Girl Like That."

Harriet Vernon is impersonating Tribby in the English music halls.

Fred. Boisset, of the famous Boisset Troupe, died in Edinburgh, Scotland, a short time ago. He was ill but a short time, and his death was sudden and unexpected.

A poodle which plays "Home Sweet Home" on the piano is a feature of the bill at the London Alhambra.

Michael Nolan, the author of "An Irish Impersonator in London," is making a great success as an Irish impersonator in London. He is singing a song called, "That's a Mick."

Marie Stuart, after successful engagements in London and Paris, has signed a two months' contract to head a company going to South Africa under Lascomb Sealles' management. Miss Stuart sailed from London for South Africa on June 15.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Although Chicago has been visited by severe weather the past week Hopkins' Theatre has been doing a splendid business. This week's bill is very strong. George Thatcher, the monarch of minstrel monologues, appearing for the first time in Chicago at a popular-price theatre and as a vaudeville star.

His appearance was the signal for hearty applause from all parts of the house. Almost as notable were the irrepressible Two American Macs, the well-known Bison City Quartette, the Dalys, Lizzie and Vinnie, who have just closed with "The Merry World;" O'Brien, Jennings and O'Brien, the most finished of travesty trios; Myer Cohen, the illustrative vocalist; Satsuma, the Jap juggler; Beatrice Leo (in private life Mrs. Jerry Hart); Professor Ahl, the cyclorapist; Clyde Clifford, and others as prominent. Of course the usual drama was also nicely staged, and it is a fact that Hopkins' Theatre is one of the most successful houses in Chicago.

Hopkins' Theatre on the West Side, formerly the Standard, will open early in August, with Lew Dockstader at the head of the bill. Melville and Steison, McIntyre and Heath, and many other prominent vaudeville stars will appear.

Sam T. Jack's Opera House will open Aug. 24 with Sam T. Jack's famous Creole co., after which Mr. Jack's co. will follow in rapid succession. The following have been engaged for the Adams-Eden co.: Gus Bruno, Sr., James Sturgis, W. A. Handy, Emily Pearce, Lillian Nelson, Annie Astley, Maggie Lee Clark, Diana, Dolores Sisters, Phyllis Russell, Maude Mills, Irene Watson, La Mont Sisters, Agnes Behlo, Carrie Holmes, Jessie Hammond, Minnie Borg, Gertrude Hoey, Marie Harlowe, Madeline Forrest, Blanche Holmes, Florence Kennedy, Winnifred Stuart, Lizzie Kent, and a large chorus. Fred. B. ley will represent Mr. Jack, and Joan L. Davis will have charge of the music.

Masonic Temple Roof-Garden: Manager George Fair had an excellent bill retaining three-his of last week. Lydia Veamans-Titus, Irene Franklin and the Manhattan Four, the best male quartette Chicago has heard for many a day. The following new-comers were greeted with merited applause: Isadore Duncan, a very graceful dancer; De Vaux, musical eccentric; the Crawford Brothers, who have closed with Little Robinson Crusoe; Palmer and West, duettists; Lillie Laurel, and Anna Caldwell, assisted by young Loftus. Charles Quinn and his orchestra are also becoming very popular with the patrons. Kitty Marcellus, soprano, is underlined for next week. The attendance has been exceptionally large and is on the increase. The seal of success has certainly been stamped upon the Masonic Temple Roof-Garden, and George Fair has engineered everything in a most commendable manner.

Olympic Theatre, after being closed two months, will re-open its season Aug. 3. During the weeks the house has been closed it has been thoroughly renovated, so that it will emerge a surprise to all. The Olympic will be conducted as a continuous vaudeville theatre. Performances commencing at noon and closing at 11 o'clock p. m. It will differ somewhat from most continuous houses by playing the leading variety combinations, whose members do not form a sufficient force for an eleven hours' show, consequently, in addition, the best star specialists of Europe and this country will fill out the bill: Tony Pastor's, Hyde's Comedians, Weber and Fields, with Billy Emerson; Reilly and Woods, Russell Brothers' Comedians, Sam Devere's, Harry Williams, Gus Hill's Combinations and others of similar standing are among the bookings. Manager George Middleton, of Kohl and Middleton, while abroad, also secured many novelties that will receive notice later. A bright future is certainly in store for the new Olympic.

Coliseum Garden: Siege of Vicksburg, one of Pain's best pyrotechnicals, is a grand success, and Manager Harry B. Thearle is to be congratulated. The Nelson Family have been re-engaged, and continue in their marvelous acrobatic performance. The little fellows are simply wonderful. Two other novel specialties are furnished by the Le Mar Sisters and the Sisters Francis.

The Tennis Theatre will open Aug. 18. A dozen high-salaried vaudeville artists will appear. Lucie McCusker (who was with Sousa's Band) and her band of seventeen street urchins will be the particular novelty. An excellent stock co. will also assist in a programme of considerable length.

The Leucum Theatre has many standard vaudeville combinations booked for the coming season. Date of opening will be announced later.

Kohl and Middleton's big museums are both booming with good shows.

The Park is presenting an attractive bill this week. Manager Norton has returned, and is on duty as usual.

Barnum's Circus will open the Coliseum Building, now being erected Sept. 2.

George Fair, manager Masonic Temple Roof-Garden, has returned from New York.

Frank Hall's Casino reopens Aug. 13. It has been refurbished and decorated at an expense of \$5,000. The vaudeville attractions so far engaged are said to be the best that money can procure. Manager Maze Edwards left for the East last week; he will undoubtedly return with many contracts that will surprise the patrons of the Casino.

Engel's continues with a first-class variety programme.

The Winter Circus and Water Carnival opens Oct. 12.

Sandow and the Trocadero of Novelities come to the Auditorium this Fall.

The Putnam Sisters will be with the Spider and Fly company next season.
Everyone I have met is much pleased with THE MIRROR's new department, and kind expressions come from all sides.

HARRY EARL.

BOSTON, MASS.—Keith's popular concert by members of the Boston Symphony Orchestra continue to attract. Among the stars there this week are Billy Emerson, Barney and Marguerite Ferguson, and Edgar Selden, all of whom have been stars. Others there this week are Lina and Vina, eccentric acrobatic team; Midgeleys, comedy sketch; Imro Fox, humorous conjurer; W. F. Denny, vocalist; Hafford and Mantell, descriptive singers; Goldsmith Sisters, songs and dances; Gallagher and West, Irish comedy; Charles E. Grapewin, eccentric comedian; Borella and Zolma, refined musical specialty; Terry and Elmer, eccentric dancers; Prof. O'Brien, beautiful art views.

Under the Gasppe and Uncle Josh are the burlesques at the Palace this week. Among those in the olio are Howard and St. Clair, character and sketch artists; the Websters, Irish comedy team; Carr and Tourgee, musical artists; the Fremonts, in character sketches; Miss Cora Williams, vocalist; Miss Geneva Ardell, "the song bird of Erin," and Mr. Gus Mills, female impersonator. An entirely new burlesque company is to open next week.

Gilbert's trained wolves are the sensation of the week at Austin and Stone's. In the vaudeville bill are: Kusun and Mackin, Leonard and Fulton, the Higgins Brothers, Zaida, the Sheridans, Jack Masters, Fox and Ward, Clark and Temple, Mr. and Mrs. Marsh, the Rolando Troupe, the three Davenport Sisters, and Arthur Thompson.

The Howard Athenaeum has been repaired during the summer and new seats have been put in. Continuous performances will be given by the Adah Richmond Burlesque Opera Co., headed by that popular actress, who once was a favorite at this house. Among the principals of the co. will be Norma Wills, Aleida Perault, Lillian McIlhenny, Gracie Emerson, Clara Cole, Lillian Curtis, Lillie Weldon, Nellie Hancock, Tonie Drake and Hattie Morris, with Mlle. Eulalie premier of the ballet and Mlle. Rene Sinclair as second, and John Grady, Montie Collins, Joseph Howard, John McVicker, Frank C. Chase, Frank Walsh, John Weber and John Phillips. The Howard will be in charge of General Manager William McAvoy, and he will be assisted by George Prince as treasurer, George Bowman as stage-manager, John Bowman as advertiser, and William Colby as chief of ushers. George Scheller and Ida Le Favour have been re-engaged as pianists.

The Grand Museum is being re-decorated and new stage, new scenery, new properties etc., will make the house attractive. One of the features of the proscenium draperies is a medallion shaped fac-simile of the D'Avant bust of Shakespeare, which aroused so much interest here when published in THE MIRROR. Jay Hunt will be in charge of the house this season.

The Norris Brothers' Trained Animal Show has opened its season here.
George E. Lothrop, proprietor of the Howard Athenaeum and Grand Museum, will not return to Europe until the season at his theatre is well begun.
Renne, the educated horse, is coming to Austin and Stone's soon.

E. L. Albee and A. Paul Keith will be in Boston about Sept. 1. They are now touring Germany.

CLEVELAND, OHIO.—Minerva gave several exhibitions of her strength last Sunday, and repeated them yesterday for the last time at Forest City Park. The cannon ball catcher, Herr Blatt, also gave exhibitions.

Clyde Phillips and Rosa Naynon will remain at the Park Pavilion another week. Their specialties are good, and Rosa Naynon's act, The Flying Sailor, is well worth seeing.

Deshington and Barry, the burnt-cork artists, delighted the audiences at the Park Pavilion the past week.

The knockabout comedians, the Wrights, do some good work.
Cora Beckwith, the champion swimmer, will be the attraction at Euclid Beach Park all this week.

The Park Pavilion has some strong attractions for this week notably the following: Charles T. Orville, the gymnast and equilibrist, who was with Pain's spectacle, Lalla Rookh; the phenomenal baritone and imitator, A. C. Lawrence; Joe Kelly and Allie Woods, the Irish comedians, and Florence Gilbert, the vocalist.

A prominent member of Charles C. Stumm's Plays and Players co., will be Al. H. Weston, the character vocalist.

PHILADELPHIA, PA.—This wonderful array of talent is this week presented at the popular Bijou Theatre, and business continues equal to any of the season. The Rossow Brothers have made an immense hit and are retained as the stellar attraction; Rackett Brothers in their musical comedy act; the Three Harvesters, the Brothers La Moine, Nettie De Coursey, a clever singing comedienne; Symonds, Hughes and Rasmus, Fenton Brothers, Willett Thorne, Gaylord and Graff, George E. Austin, Dave Foster and Minnie Lewis, in comic sketches; Kitty Clayton, Harry and Ransom, Murray and Alden, Merhan and Raymond complete the monster programme. With the closing of the Grand Opera House on July 27 leaves the Bijou Theatre the only place of amusement open in the Quaker City.

Bob Fitzsimmons will appear at the Winter Circus Aug. 2, 3, giving a horse-shoeing contest with a local expert, also an exhibition of his mode of training.
Ernest Roeder and Duwan C. Ross are matched to wrestle mixed styles for \$250 a side, best three out of five falls, at the Winter Circus, Aug. 3.

CINCINNATI, O.—ZOOLOGICAL GARDEN: Week of July 22-27. Oriental Village, giving daily performances illustrating Arabian customs, and including Sie Hassan Ben Ali's troupe of acrobats; Wormwood's trained animals; Weitzmann, high wire-walker.

At Coney Island, week of 22-27: W. E. Deaves' Marionettes; Olga Baker, Mack the Rub.

At Ludlow Lagoon week of 22-27: Imperial Japanese, juggling, etc.; Kierness troupe, English equilibrist; Thomas Waldron, cornet soloist; Jack Robinson's trained ponies.

At Kohl and Middleton's, week of 22-27: Burgette and Gravier, sketch duo; St. George and Gillilan, comedians; Lottie Proctor, child dancer; Carroll and Kane, Irish comedians; and Flinn and Walker.

SAN FRANCISCO, CAL.—The Garnells and Maud Harris did not appear at the Orpheum as heretofore announced, due to unconnections; notwithstanding the management has suffered but little as the present bill is meritorious enough to warrant a second week. The only new team is the Whitney Brothers, who do a very clever and novel musical act. They omit funnyisms and devote their whole attention to their instruments. Kennedy and Lorenz are an amusing as ever; Blockson and Burns are heartily laughed at; the Muehlmann Swiss Trio are much enjoyed by the German element; the Martinette Troupe of acrobats are a howling success; Gilbert and Goldie, Bartlett and Mav, the De Forests, and Millis Brothers repeat their former success. Next week we have Johnnie Carroll, topical vocalist; Acme Four, character comedians; Maud Harris, sourette; the Bland Sisters, dancing comedienne, and the Garnells, grotesque acrobats.

PORTLAND, ORE.—THE LOUVER (Fritz Stroebel, manager): A continuation of the Borchert Orchestra and Beatrice Lorne, in up-to-date and sweetly-sung songs, made a successful week ending July 21.—ANNUETTES (Felix Blei, manager): A line programme comprising Clara Edwards, Dollie Mitchell, Sadie Dewey, Walter Parker, Anita Fitzgerald, and musical selections by Professor Kay and assistants, did good business week of 15-21.

JERSEY CITY, N. J.—The Willow Haven Casino, on the banks of the Hackensack River, is doing a fine business. Opening 22-27 were Omene, the dancer; Frank Riley, negro comedian; Campbell and Young, punsters; May Young, serio-comic; and Towell Brothers.

A balloon ascension was billed at Willow Haven Casino 20. Princess Leo (Mrs. Stevens) was to make the ascension but decided on account of the weather not to undertake the risk. George Jones, her assistant, however, insisted upon going up, despite the protest of Princess Leo. At 6:30 p. m. the balloon was filled and let go. It shot upward about 100 feet, when it began to sag. Jones jumped, but his parachute refused to open, and he landed heavily on his back. No bones were broken, but the spectators received a shock.

The aldermen contemplate increasing the concert hall license to \$25 per month.

Jasper T. Smith, of Robinson's Casino, Toledo, O., was a visitor 17-21.

TOPEKA, KAN.—Conwell and Swan, the buck, clog and jig dancers, who are being specially featured with the Cecil Spooner Co., have a bewildering variety of catch steps, which may bring them to the front of some big minstrel troupe before long. Conwell has a capacious smile which, at its widest, amounts to virtual decapitation. He was formerly in a livery

stable at Davenport Iowa, and was picked up there by Charles A. Loder. He was here last season with Loder and created a sensation then by his sand dancing. His clever partner, Ed. Swan, gives him excellent support in the specialty work, and they with Cecil Spooner do probably the most remarkable turn of its kind ever seen on the stage. The Grand here was packed at their three performances recently, and the audiences stood up and cheered with enthusiasm.

TOLEDO, O.—ROBINSON'S CASINO: Zoyarra, a rolling-globe artist, and Fred Krino, the country juggler, are the only new attractions. The Dragons, But and De Grau remain another week.

Sipe and Dolman's Dog and Pony Show is turning people away at every performance week of 22-27. It is the best show of the kind that has ever been here.

SANDUSKY, O.—CEDAR POINT (Charles Baetz, manager): A great bill is offered by this resort for week of July 22-27, at which these artists appear, two performances being given each day: The De Forest Sisters, refined vocalists and duettists; Mlle. Tyrene in her latest character dances, "After the Ball," Spanish and Japanese. John S. Stewart, Irish comedian, vocalist, and dancer, and Mason and Healy, eccentric comedians. The large crowds show their appreciation of Manager Baetz's efforts to please by their patronage, and to the performers by the heavy and prolonged applause by which each is received.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager): Business large. New people week of 22-27: Gilbert and Goldie, Tillie Morrissey, The De Forests and Blossom and Burns—VIRGINIA BUFFET (W. Kerknow, proprietor): Minnie Gilbert and Abbott Davison were the new people week of 22-27.

HOBOKEN, N. J.—The Bijou is no more. It has been leased by Sol Weinsthal, who formerly owned the Imperial Music Hall in this city, and will henceforth be known as the Star Theatre. The place is getting a thorough overhauling, the bar-room has been reduced in size, and an entrance has been made, which will enable the audience to enter or leave the auditorium without going through the bar-room. New scenery is being painted, and everything points to the fact that Mr. Weinsthal intends to make the house attractive to higher-class audiences and companies in the future. Flynn and Sheridan's Big Sensation co. will open the season on Aug. 24, for a week.

NAGARA FALLS, N. Y.—MUSIC HALL (Tienney and Mahoney, managers): Week of July 22-27: Kittie Walsh, Hazel Scott, Herson Lonnberg, Irving and Woods, Carrie Scott, and Anna Chance. Business has been satisfactory.

NEWBURGH, N. Y.—SANDAZ CONCERT GARDEN (Charles Ralls, manager): Prof. Ebert, while at Orange Lake on Sunday, met with quite an accident. While strolling around the lake he was hit in the face with a large stone which was thrown by some men who were quarreling among themselves. It was necessary to take five or six stitches in the cut, but he was on hand on Monday for his part with John Sheehan, Dot Stanley, and Clara Barton, who are giving complete satisfaction to big business.

BETHLEHEM, PA.—MANHATTAN PARK (Lehigh Traction Co., managers): Leon, the electric wonder, attracted large crowds July 15-20. C. Fred Cope, the trick tricycle rider, entertains every afternoon and evening 22-29.

SPOKANE, WASH.—PEOPLE'S THEATRE (John W. Considine, manager): Week of July 14-20 Price and Lloyd, the versatile sketch artists; Eva Lester, song-and-dance artist; Edward Nolan, and Will G. Baker. Condemned to Death, a sensational comedy-drama, was presented.

LACROSSE, WIS.—THEATRE (J. Strasilipska, manager): The Alhambra Vaudeville closed a two weeks' engagement July 20, good co. but poor business. The co. closed here and most of the members left for Chicago 22.

TORONTO, ONT.—HAWLAN'S POINT ROOF-GARDEN: This pretty little amusement resort is becoming extremely popular, and at every performance the performers are greeted by a crowded house. The bill was presented this week by Addie Irving, vocalist; Maggie Bennett, the Smiths, and the ever-popular Rich and Ramsey.

Miss Jerry, the picture play, now being presented at the Massey Music Hall, has made a hit. Large audiences at popular prices.

The Innes' Band will be at Massey Hall 29-1.

Barnum and Bailey's Circus 29.

ROCKY POINT, R. I.—The week of July 22-27 was a big one here, and the Forest Casino had immense audiences. The entertainers during the week were: Carrie Moore, as the German Sweetheart; Maude Madison, sensational dancer; Kitty Wolfe, sourette; the Morellos, comedians, acrobats and wir-walkers; the McNulty Sisters, champion ground dancers; Marie Rostelle, burlesque artist; the Ellinger Sisters, character artists and vocalists; Minnie Chapman and Frank Binney, singers and dancers; Sig. G. E. Capone, piccolo soloist; Richard Riley and his comedy company in the ludicrous farce entitled, Tenement Tribulations.

BINGHAMTON, N. Y.—ROSS PARK (J. P. E. Clark, manager): The Orpheum Troupe of Japanese week of July 22-27 to an average audience of 1,500 people daily. They certainly give a delightful open-air performance.

HOLYOKE, MASS.—THE PAVILION (T. F. Murray, manager): Violet Mascotte's British Burlesques July 22-27. Second week of the Highlys, Morrissey and Hesley, the Panchelle Family, French Quadrille Dancers, Crowley and Foley; good business continues.

SARATOGA, N. Y.—HOTEL TODD SUMMER GARDEN (D. Kirkpatrick, manager): Boland and Lawrence, dancing and singing duettists, are re-engaged for a second week, beginning 22. Miss Emile Pearce, vocalist, and the Ladies' Mandolin and Guitar Orchestra are still retained.

SOME VAUDEVILLE JOKES.

JEALOUSY.

THE HIGH KICKER—"I hear Nellie Warble has an engagement to sing at one of the roof-gardens."
THE SLACK WALKER—"I should think she would be afraid to sing in the open air."

THE HIGH KICKER—"Oh, no, she'll never be able to get the air into her head."

GOOD NEWS FOR ALBERT.

SONGANDANCE—"Chevalier ought to feel quite at home when he appears at the music hall in Thirty-fourth Street."

RUFFANTUMBLE—"Why?"

SONGANDANCE—"He will be singing coarser songs in Koster's hall. See?"

REASON FOR RAIL.

THE SOURETTE—"Why is his jugs so mad?"
THE SHARPSHOOTER—"He has just been reading a notice of himself in which he is spoken of as a variety actor instead of a vaudeville artist."

IN THE WINGS.

THE AMERICAN (after the job)—"Do you tumble?"
THE FRENCHMAN (indignantly)—"No, saire! I am a flying trapeze artist, not one of those common acrobats!"

MUSICAL NOTES.

Johnson and Arthur will manage a tour by Rivarde, the violinist, in this country next season.

Martin P. Marsich, the Belgian violinist and composer, and Joseph Thibaud, the violinist, will make an American tour under the management of N. Herlofen this season.

THE ANATEURS.

A travesty on Trilby, written by Wilbur Hudson, was produced on July 22 under the auspices of the Edgecomb Club of Harlem at Cosmopolitan Park, 17th Street and Amsterdam Avenue, by amateurs. Those who took parts were Edward J. McCafferty, William H. Ryan, Al. P. Cherry, Thomas Cosgrove, Edward J. Garrety, E. J. Moloney.

Died.

GREEN.—Rudolph Green, in Baltimore, on July 27, of cancer, aged 54.

LAWRENCE.—Alice Lawrence, in Paris, France, on July 20, of heart consumption.

REED.—Mrs. Mary Jane Reed, in Philadelphia, on July 26, aged 65.

TRACY.—Albert F. Tracy, in Westfield, Mass., of consumption, on July 18.

TRAYER.—Harry Trayer, in Philadelphia, on July 24, of typhoid fever, aged about 48.

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Manager.

CINCINNATI, O

OPENS 3D SEASON SEPT. 1

4 MATINEES

SUNDAY
TUESDAY
THURSDAY and
SATURDAY

The Following List of Attractions are Booked for Season '95-96

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Charles H. Vale's 12 TEMPTATIONS.

Henri Casman's EUROPEAN VAUDEVILLES.

2-TH CENTURY MAIDS.

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ROCE AND BANTON'S COMEDIANS.

CONROY AND FOX in O'FLARITY'S PARTY.

Bi-Jerome's Broadway Comedians in TOWN TOPICS.

HOPKINS' TRANS-OCEANICS.

SHIDEA AND FLY.

JOHN K. RELL in THE ALDERMAN.

THE HUSTLER.

THATCHER AND JOHNSON'S MINSTRELS.

FINNEGAN'S BALL.

DEL MONICO'S AT 6.

THE DAZZLER.

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Scenes and Incidents laid in the Rocky Mountains and New Mexico.

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Open Time—Weeks Dec. 1, Jan. 5, 19, 26, Feb. 2, 16, 23, March 1, 15, 22, 29, April 5, 12, 19, 26.

Have just assumed control of this, the cosiest playhouse in Louisville. As will be seen several weeks of the best time of the season open to first-class popular-priced attractions. All standing coat acts will be fulfilled.

WILL M. HULL, Lessee and Manager.

NO. 1 SPECIAL PROFESSIONAL TRUNK 32 in., 34 in., 36 in., 38 in., 40 in.
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This is the biggest value ever offered in a trunk. Covered with Canvas and bound with Sheet Steel. Has 2 Hoop Iron Bands front and back, extra heavy Hardwood Cleats Around the entire Trunk. Top and Bottom. Extra large Steel Clamps, Bumpers, etc., 4 large Strap Iron Hinges, No 4 Bolts, Brass Excelsior Lock. Large Express Handles. This trunk is provided with a regular Compartment Tray. Shipped on receipt of Price.

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OBITUARY.

Mrs. Mary Jane Reed, widow of John Roland Reed, formerly a well-known theatrical man, and mother of Roland Reed, died at her home in Philadelphia last Friday. Although eighty-five years of age, the deceased had enjoyed good health until a few days before her death. All her children were at the bedside at the time of death. They were Roland, the well-known actor; George, doorkeeper of the Walnut Street Theatre; Clara Pennoyer, Virginia Grace, Laura and Florence. The two last named had always lived with their mother. Mrs. Reed had spent most of her life in the home in which she died. On Jan. 29, 1829, she married John Reed, who for fifty-six years was connected with the Walnut Street Theatre. Although brought up in the atmosphere of the theatre, Mrs. Reed was never connected with the stage directly. She was intensely religious and never attended the theatre save when her son played in Philadelphia. Her sister Sarah married George W. Lewis, the noted stage-manager. Mrs. Reed's husband received from Edwin Booth a gold medal in recognition of his services to the profession. This will be presented by Roland Reed to the Players.

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Club of New York. Mrs. Reed was locally noted for her extreme kindness to animals. All stray dogs and cats that happened her way were well fed, and every morning she crumbled a loaf of bread in front of her home for the birds. One of her daughters, Emma Reed, was the first prima donna to sing English in this country. The funeral will be held to-day, and interment will be in Mt. Vernon Cemetery, Philadelphia, where the bodies of her husband and seven children repose.

Rudolph Green, a violinist, who for several years was with the Thomas and Seidl orchestra, died on Saturday in Baltimore of internal cancer, aged fifty-four.

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